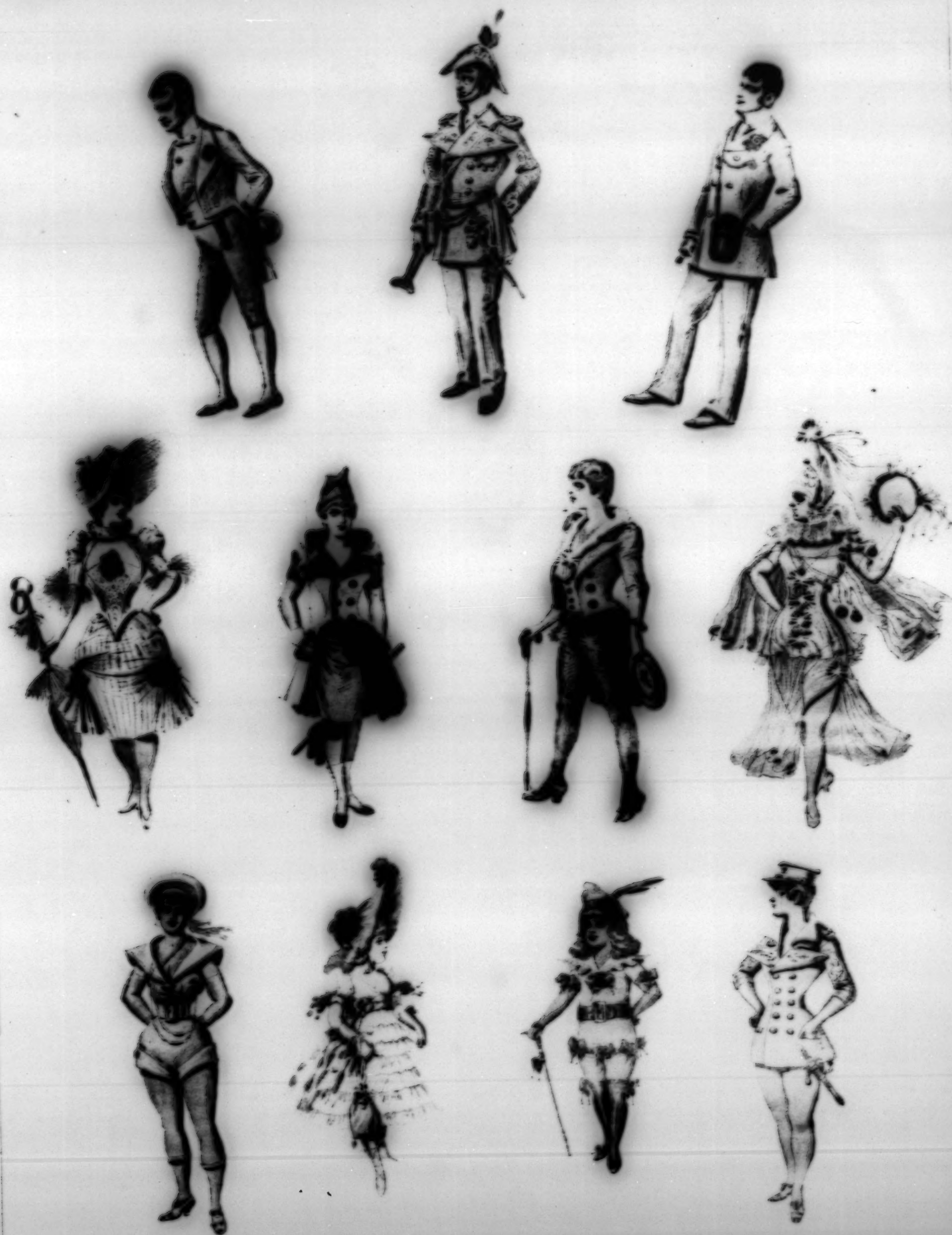


# THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.



A FEW OF THE COSTUMES TO BE DISPLAYED IN THE SPECTACULAR FARCE COMEDY  
A HIGH ROLLER.



## AT THE THEATRES.

The list headed "Current Amusements" does not offer a bewildering array of attractions.

New productions are, of course, entirely out of the question during the month of July. Managers may announce perfect ventilation and absolute frigidity in the auditorium, but the public prefer music in the open air at this season of the year.

At all events, theatregoers will not flock to see anything with heavy dramatic ingredients just at present. Comic opera, however, seems to be an exception to the general rule. It does not make any great demand on the intellect, nor does it arouse the emotions of an audience to any unpleasant degree. If the melodies are pleasing they probably have, if anything, a soothing effect, and make tired humanity forget the perspiring discomfort that flesh is heir to.

Three current entertainments that come under the general classification of comic opera have recently celebrated their fiftieth performance. They are *The Tar and the Tartar* at Palmer's, *Wang at the Broadway*, and *Apollo at the Casino*. The last named is in its closing week, as *The Grand Duchess* is to be revived at the Casino next Monday night. Lillian Russell is, of course, to resume the title role, in which she made such an unexpected hit last Summer.

Richard Mansfield still holds the dramatic fort against all comers at the Garden Theatre, where he is appearing in his repertoire, comprising *Prince Karl*, *Beau Brummell*, *Don Juan* and *A Parisian Romance*.

The only event approaching a novelty this week was the opening concert of Theodore Thomas' Orchestra at the Madison Square Garden Amphitheatre on Monday evening. There was a large attendance, and the musical selections were ably interpreted. The present engagement of Mr. Thomas will be the last opportunity that New Yorkers will have for a long time to listen to an orchestra under his leadership, as he has decided to settle permanently in Chicago.

Carmencita, after dancing herself into unprecedented popularity at Koster and Bial's, has at last closed her long engagement at that concert hall to take a much needed rest. She was replaced in a measure on Monday night by Omene, the Turkish dancer. Peggy Pryde still enjoys a large share of the applause in the entertaining variety bill that is presented nightly at this favorite concert hall. The current programme also includes the Austin Sisters in their performance on the flying trapeze, the Braatz Brothers in their remarkable acrobatic and balancing feats, Gallagher and West and many others. The new burlesque, *Ye Olden Times*, will be performed until further notice.

At Tony Pastor's the seasonable farce known as *Muldoon's Picnic* is the special attraction this week. The olio includes Jeffernan and McDonald, Lottie Gison, Bryant and Richmond, Ward and Vokes and Sam Dearn.

## A ROSE-TINTED OUTLOOK.

Sidney R. Ellis, the manager of Charles A. Gardner, called at *The Mirror* office to give information concerning his star's plans and prospects.

Mr. Ellis has been Mr. Gardner's manager for three years, and he says that their relations have been pleasant at all times. Mr. Ellis' past season has been all that the actor and manager could wish. It has lasted forty-two weeks.

"Fatherland," said Mr. Ellis, "that pretty idyl of the Tyrol has by no means worn out its welcome. Business proves it to be more popular than ever. Mr. Gardner, however, wishes to produce something new. He wants to bring out novelties continually, and so keep his standard high. That is why we are to produce *Capitaine Coriolan*."

"I venture to say that Gardner will be a more pronounced hit in the part than in any he has played before. There are more opportunities for him, and any one who has seen my genial star can testify as to his ability to take advantage of them."

Mr. Gardner's tour will begin on Aug. 24 at the Grand Opera House, New York. A season of forty weeks has been completely booked. Ogden Stevens, Robert B. Ferguson, Royce Alton, Marion May, Bertie Alton and Eva Byron are among the prominent members of the company so far engaged. Negotiations with other actors are not yet completed.

Mr. Ellis declares that the costumes to be worn in *Capitaine Karl* will be picturesque and unsurpassed by any on the road. They have been designed by Rudolph, of the Buffalo Courier's staff of artists.

Ten songs have been composed for Karl by Gustave H. Kline, whose "The Lilac" has been sung by Mr. Gardner for several years with great success. A novelty in the new play will be a procession of fifty infant bacchi, gods of wine.

"I propose," concluded the manager, "during the next few years, to have my star

deserve more fully the title 'the sweet singer and peer of all comedians.'"

## CLEVELAND'S OPENING.

Advisers from Buffalo, where Cleveland's new minstrels opened last Friday night, at the Academy of Music, state that the entertainment is the best Mr. Cleveland has yet sent out.

Everything about the show is new. Novelty is seen in every department. The new songs are catchy, the singers sweet-voiced and the comedians funny. These features are novel, indeed.

Some of the real old-fashioned negro minstrel notions have been revived in a new guise. The songs "Climb the Ladder," "Casey's Flat" and "Noah" caught the fancy of the audiences.

Valuable acquisitions to the troupe are Arthur Rigby, the leading comedian of the party; Lyons, the female impersonator, who made a hit; and Sada, a wonderfully clever imported gymnast. The first-part dance, *The Modern Beau Brummels*, was received with delight; a sketch called *The Last Days of Pompey* proved decidedly entertaining, and the farce, *The Ebonyville Aristocracy*, brought the remarkably bright and clever performance to a merry close.

Taken altogether, Mr. Cleveland and the public have mutual reasons for feeling well pleased with the character and quality of this new organization.

## OBITUARY.

The many friends of Frank Charvat, manager of Ullie Akerstrom, will be painfully surprised to learn that he died on June 30, at his home in Peoria, Ill. He had only been home a week when he was suddenly taken ill with inflammation of the bowels, and, although the best medical aid was in attendance, he sank rapidly and died six days after he was attacked with his fatal ailment. It had been his custom to spend the Summer in Peoria, where his family resides, at No. 204 West Madison Street. He leaves a wife and three children, three brothers and a sister and a large circle of sorrowing friends. He was buried in Peoria on July 1. Many beautiful floral pieces covered his coffin, some being sent from New England friends. Mr. Charvat was in his forty-second year. He was an energetic and successful manager, and his loss will be almost as deeply regretted by Ullie Akerstrom as by his family. Miss Akerstrom went to Peoria to attend the funeral, and was present at the obsequies. The actress writes: "I have lost a faithful friend and a manager to whose tireless industry and energy I owe much of my present reputation. He was honored by all who knew him for his spotless integrity and genial ways. Peace to his ashes."

Howard L. Perry, the treasurer of the Star Theatre, died at his home, New York city, last Saturday, after an illness of several months. He had been in the employ of Theodore Moss for nearly fifteen years. His position as treasurer of the Star dated back to the time that Lester Wallack occupied that house, and he had held that post continuously with the exception of the period when he acted as treasurer of Palmer's Theatre. He was a member of the Treasurers' Club, of the Five A's and of the Actors' Fund. He was thirty-eight years old, and leaves a wife. The funeral took place on Monday morning at his late residence, 13 West Ninety-ninth Street. Besides the relatives and friends, there were present at the ceremony the employees of Palmer's and the Star Theatre, members of the United Council, 1905, A. L. of H., and representatives from the other organizations of which the deceased had been a member. Mr. Perry was a thorough gentleman, and will be greatly missed by a large circle of friends.

Charles H. Hicks, the old-time manager and theatrical agent, died last Saturday of typhoid fever at Salt Lake City. Mr. Hicks was forty-eight years old, and was born in Boston, Mass. He had been at various times in advance of Harbor Lights and Held by the Enemy. He had also managed with considerable success the Oakland Gardens of Boston. His wife was with him when he died, and on Monday departed with the remains for Boston, where the interment is to take place.

Charles J. Diem, of the Karl's Promise company, has had the misfortune to lose his little daughter, Lizzie, who was known on the stage as Baby Diem. She died on July 3 at his home in Buffalo, N. Y., from a complication of scarlet fever and inflammation of the bowels. Baby Diem had been playing child's parts on the road for several seasons, and her last appearance was as Little Edna in Karl's Promise. The interment took place at the Pine Hill Cemetery, of Buffalo.

Mrs. Julia A. Wilson, the mother of Elma Delaro, died in Boston on June 18, after a prolonged illness. She was a charming old lady, and came of an excellent family.

## IN FAVOR OF GILLETTE.

Justice Bartlett, of the King's County Supreme Court, handed down a decision last week in the suit brought by William Gillette against James M. White, of the Criterion Theatre, and Adolph H. Myer, treasurer of the Mansfield Dramatic Club, for producing an unauthorized version of *Held by the Enemy*.

The Judge said that the only question was as to the liability of the defendant, White. It was plain that Myer produced it with sufficient notice of the ownership and of the objection of the owner to its production. He therefore gave judgment against Myer for an injunction, with costs.

He decided that White is liable, not as the lessee of the building, but by reason of the fact that his employees, the stage carpenter and superintendent, participated indirectly in the production of the play. On the other hand, it would appear that White acted in good faith and did what he could to dissuade Myer from producing the play. On that question the Judge said he would reserve his decision, and if he found that White is liable, he will not impose any costs, and that counsel may submit briefs as to his liability.

The question of damages is to be decided by a referee.

## J. MAGUIRE'S MONTANA CIRCUIT.

John Maguire, of Montana, arrived in the city on Monday and registered at the Gilsey House.

Mr. Maguire represents the Montana circuit and his several theatres in that State. He said to a representative of *The Mirror*:

"I shall be in New York about ten days. The past season has been my best. Butte City is my headquarters, and I honestly consider it to be the best theatrical town of its size on the continent. Managers of companies that have played there will, I think, agree with me."

"As to the future, Next season I shall not close the theatre in Butte City at all. I have three other houses 'going up' in Montana—at Great Falls, Missoula and Helena. My principal business in New York is with McElfrick, the architect."

"The carpenters, upholsterers, and workmen are now at work on the new houses. They will be the handsomest and most complete in the country for their size."

I shall have a stock company organized by September. It will travel as far as the Pacific coast and play at many theatres where combinations are not booked.

## A PROMISED NOVELTY.

The Union Square Theatre will be opened on Aug. 24 by the production of *The Black Masque*, which is described as a romantic carnival play.

Carnival plays are few—we could name three or four scattered through history, but the combination of the words romantic-carnival makes the intention so great that we doubt if the word novelty is misapplied to *The Black Masque*.

Frederick R. Giles, recently connected with the Bijou Theatre, will steer the venture on the troubled and uncertain waters of the theatrical world. In case the play mounts on the flood-tide of New York approval, Mr. Giles will pilot the production through the country.

Mr. Giles called at *The Mirror* office on Monday, and said:

"The design to make the production altogether unique will be carried out upon a scale of magnitude that the combination of artistic taste and a long purse makes possible. One of the best legitimate companies of the year will be organized. E. J. Henley will play a strong heroic part. Among the popular divertissements will be an athletic scene, in which William Muldoon, supported by some of the best athletics, will appear."

"You intend to blend popular features with the legitimate," then, said the reporter. "True," said Mr. Giles, "and is not this plan without a companion field?"

"Quite so."

## NOTES OF NEW THEATRES.

The new opera house at Haskell, Tex., will soon be ready.

It is reported that a new opera house will be erected at Clarksburg, W. Va.

A \$5,000 opera house will be built at Conway, Ark. Orlopp and Kusener, of Little Rock, are preparing the plans.

The Winston Land and Improvement Company will erect a three-story opera house at North Wilkesborough, N. C.

A stock company is being formed at Palestine, Tex., to build an opera house.

An opera house, to cost \$30,000, will be built at Darlington, S. C.

D. Heenan and company, of Streator, Ill., will build a hall 51x61 feet and two stories high.

The Opera House at Meriden, Conn., owned

by the estate of H. C. Wilcox, will be remodelled. Estimates have been asked for on plate glass, hard-wood finish and iron store fronts. The cost of the alterations will be \$85,000.

M. Davis, of DeLand, Fla., thinks of building a new theatre there.

Certain persons contemplate erecting an opera house at Mossy Creek, Tenn.

A theatre is to be built in lower Rush Street, Ft. Worth, Tex. It is to be occupied by George B. Holland, with a vaudeville company.

Work on the opera house at Edgefield, S. C., has been resumed, and the places of the strikers have been filled by other hands. It is now thought that no more trouble will arise and that the building will soon be completed.

## WHERE THE IDEA ORIGINATED.

The following extract from an editorial published in *The Mirror* a ten years ago is interesting as showing the origin of the arbitration idea in the theatrical profession:

### THEATRICAL LITIGATION AND ITS REMEDY.

From *The Mirror*, Jan. 11, 1896.

Let us suggest to managers, professionals and playwrights an easy, amicable, speedy and satisfactory method of settling all their disputes without the law's delays, the law's expenses and the law's impositions, to say nothing of the law's inevitable injury to public life. In case of any differences let each party appoint an arbitrator, and let *The Mirror* be called upon to name a third person to decide the issues involved. In nine cases out of ten, the decision of such a court, thoroughly versed in theatrical usages and the etiquette of the profession, would be much more satisfactory to all concerned than the decision of any legal tribunal, however long delayed and expensively obtained. The law courts begin by being absolutely ignorant of theatrical usage. The lawyers on both sides are generally quite as ignorant. At every step the parties have to explain to the lawyers, the judge and the jury that theatrical usage upon certain points is entirely different from and often diametrically opposed to the ordinary usage of the law or of business. Our profession is also one of compromises. Conducted upon honor, with the most perfect confidence between man and man, it ought to be taken for granted, in every case, that both parties mean to act fairly and honorably. This is never taken for granted in a court of law, where each side endeavors to gain some advantage over the other, even upon mere technicalities, and where compromises are impossible, as both parties are out of pocket for lawyers' fees and are fighting for the costs. Disputes among the members of the Stock Exchange, which is also a business conducted upon honor, seldom find their way into courts of law, but are usually settled by arbitration. So it should be with all theatrical disputes. If the profession will consider this proposition and act upon it a vast amount of time, trouble, money, anxiety and ill feeling will be saved by this simple and effectual arrangement.

## CUES.

TAKING advantage of the cessation of matinees at the Broadway and Casino, Tony Pastor adds a Saturday afternoon performance to its list of weekly performances.

ESTHER C. MOORE has left her retreat in the mountains, and is visiting Mrs. Harry Kernell at her cottage in Asbury Park.

WILLIAM STAFFORD has signed for next season with Von Vonson.

REHEARSALS of *The President* will shortly begin in this city. Frank David, who is singing in Milwaukee, and Frank Lane, who is rusticated near Philadelphia, will come to New York to participate in them. The latest addition to the Presidential retinue engaged by Messrs. Davis and Hendricks is E. Soldene Powell, formerly of Drury Lane Theatre, London. Mr. Powell is a son of Emily Soldene.

HARRIET AVERY-SERAKOSCH has recently added to her large repertoire the roles of Grotte-Grotto, Angelo in *Amorita*, Boerccio, and the soubrette part in *A Night in Venice*.

EDDIE COLLIER, who teaches the soubrettes how to dance nimbly and gracefully, spent the Fourth in Baltimore, where his home is situated.

W. H. GUNNING has been engaged by John H. Havlin for *A Pair of Jacks*. He will play the juvenile comedy part. Mr. Gunning is spending this month at Lake George.

*The Illustrated American* last week contained a pictorial reproduction of the pastoral play at Castle Point. A number of full-page and small character sketches by Arthur Jule Goodman show the principal actors while several half-tones from photographs of the lawn give an excellent idea of the scene.

BROSSON HOWARD relieves Henry Lee of the charge that he queered *The Henrietta* in London. Mr. Howard frankly admits that the piece was Greek to the Londoners. It failed to draw simply because they did not know what it was all about.

THE new "Standard Dictionary," which is now in course of preparation by Messrs. Funk and Wagnalls, will introduce several new and valuable features. The work will be larger and more comprehensive than "Webster's Unabridged." The many departments of this dictionary will be edited by well-known specialists. The department of music will be supervised by Anton Seidl and W. J. Henderson; faulty pronunciation and faulty diction, by Alfred Ayres, and theatrical terms by Harrison Grey Fiske.

A. C. MORELAND, the prominent Elk, will be a member of A High Roller company.



## CLEANINGS.

MARK W. DAVIS has signed to go in advance of *The Old, Old Story*. Mr. Davis was formerly manager of the Washington Opera House, Rome, N. Y.

EUGENE SANIER will play the juvenile comedy part in *The Merchant*. Tour of this play will open on Aug. 24, in Brooklyn.

NANINE PALMER has received several offers for next season.

W. C. PARKER went to Eagle's Mere, Pa., on Monday for his vacation.

ALBERTA GALLATIN has gone to Ticonderoga, N. Y., for the summer. She will perform there on alternate nights in modern society plays.

HARRY ELMER and Frederick A. Hodgson will be the business staff of *After Dark*, and Bernie Jewett and Marie Stoltz will be the business staff of Bobby Taylor's company next season.

LILLIAN ATWOOD, a young dancer, has been engaged to appear in the forthcoming production of *The Black Masque*.

HERBERT HALL WINSLOW is to have a legitimate comedy ready for Hallen and Hart for the season of 1904-05. It will be tried on a dog next season.

AUGUSTUS LEVICK has been engaged for LIZIE EVANS' company.

HATTIE HARVEY has signed with Hoyt and Thomas.

JOHN G. TOWERS will send his play called *Life for Wife* on the road next season through the South and West.

JULIAN GREER is to appear again next season in one of Charles Frohman's companies, but his wife, Ida F. Sollee, is still disengaged.

*The Barrel of Money* company will commence its second annual roll at Mr. Carmens, Mich., on Aug. 30.

H. J. HORSBURGH has not been engaged to support Florence Bindley, as erroneously reported. He has signed to play the part of Amoska in *The Witch* with Marie Hubert Frohman, the part he played last season.

MINNIE DOVIE, the author of the four-act comedy hitherto billed as *Apple Orchard Farm*, says that the piece will hereafter be presented and advertised under the title of *That Woman*.

RICHARD MANSFIELD has been booked by Al. Hayman for a twelve weeks' tour on the Pacific coast, beginning at the Baldwin Theatre, San Francisco, next April.

MANAGER G. B. BUNNELL requests that all communications that require immediate attention be forwarded to his main office, New Haven, Conn., before July 15. He is to leave for his vacation on July 16, and will be absent for several weeks.

E. G. STONE has engaged to support Lillian Lewis the coming season: Edmund Collier, Arthur Elliott and Louise Pomeroy—three strong people. Miss Lewis will probably play a season of fifty-two weeks.

RAYMOND HITCHCOCK and Miss Freda Nardyz, both of last season's *Little Tycoon* company, were married last week in Pittsburgh, Pa.

ELMER E. VANCE has forwarded five dollars to the Actors' Fund, through *The Mirror*. "It was the only fine imposed in my company the entire season," writes Mr. Vance, "and it was for missing a train." The *Limited Mail* met with so favorable a reception at the Bush Street Theatre, San Francisco, that Mr. Vance arranged an additional week's extension of the engagement.

The exclusive management of Miss Helvet has been placed by Charles Frohman in the hands of E. D. Price, who will engage the company for the New York production of the musical comedy *David Belasco* has "revised and rewritten" the piece. Mr. Price states that all announcements respecting the identity of the actress who will appear in the title-role have been unauthorized.

DOMINICK MURRAY sailed for England on June 25, on the *State of Nevada*. He will return about the middle of August.

DANNY MANN, formerly of the *Barrel of Money* company, and George Black, the tenor, have been engaged for *Down the Slope*. Manager Joseph W. Milliken writes that his lithographic display will compare favorably with that of any other attraction on the road next season, and that the Donaldson company of Cincinnati are turning out work for him of an elaborate and artistic order. He adds that the scenic artists and carpenters including himself are also hard at work on the forthcoming production.

MANAGER E. D. STARK writes that on Aug. 30 he will start from Chicago with a company, headed by Lloyd Neal and Kittie De Lorme, to play his comedy, *Little Trixie*. The route will extend to California, and the company will return via Oregon and Washington. James Stralshipla is to go in advance, and Theodore Steinmetz is to look after the music of the piece.

PHIL H. DEVER, manager of Agnes Herndon, will leave on Wednesday to spend his vacation at Bullock's Point, R. I.

HORR F. EMERS has completed a beautiful model for the first act of *Alabama*. A cottage to the left, an open gate, view of a river, on the bank of which is an old southern manor house—all hemmed in by green trees and trailing ivy.

We are requested to correct the statement that the late Mrs. W. H. Collins was buried in the Actors' Fund plot at Evergreens Cemetery. Her grave was bought during her husband's lifetime, and she is buried beside her daughter, Rosie. The brother of Mrs. Collins, who came over from London immediately on receiving the news of his sister's death, returned to Europe last Saturday on the *Wyoming*, accompanied by his two little nieces, Jessie and Dora.

EMMER J. KIN: has signed with West and Lake for *The Old, Old Story*. He has gone to his home at Joplin, Mo., to spend the summer.

A HANDSOME structure is being erected at Springfield, Mass., by McElfick and Sons, the theatrical architects. It will be called the Court Square Theatre. With the ground on which it stands it will cost, it is said, \$225,000. The stage will be large and the equipments will be up to date. D. O. Gilmore will have charge of the theatre.

NELLIE McHENRY's tour will begin at the Globe Theatre, Boston, on Aug. 24. Booking is complete—including next summer's trip to California.

It is probable that Harry Miles will go with the *Birds of a Feather* company. Others engaged are Charles Boxer, George Ober, Barney McDonough and Annie Lippincott, the daughter of "Grace Greenwood."

The following have been engaged for Mackie's *Cellar Door*: Louise Sanford, Beatrix Hamilton, Grace Vaughan, Kate Romaine, Beatrice Tiffany, Bison City Quartette, Ben R. Cook, Charles C. Meller, Harry West, Lester Pike, Fred. Dacey, Harry E. Mosler, Charles A. Prince and Joseph Harris, business manager.

An opera company of twenty-eight people left this city on Monday night. It goes to Elitch's Gardens, Denver, Col. Bessie Grey, Julia Glover, Roger Harding, Frederick Hill, Dan Kelly, Annie Irving, J. R. Oakley and Clarence L. Rogerson are the principals.

ADAM RICHARD has been engaged for Dora Wiley's company.

PROFESSOR HERRMANN comes to town from his place on Long Island. He says he is well and happy, and without news. His tour for next season is completely booked, and his theatre in this city is provided for by Charles Frohman. "Have you any other enterprises?" asked the reporter. Whereupon Herrmann looked glum, and said, positively, "No, haven't I lost enough thousands in 'enterprises' already?"

BERNARD DOLLYN writes from London that he has secured, among other successful songs, "A Job Lot," sung by Herbert Campbell, and "The Floorwalker," which he intends to introduce to American audiences next season in the performances of the Jennie Kimball Opera company.

SYDNEY CHIDLEY is preparing one of the scenes for the revival of *The Grand Duchess* at the Casino.

*The White Slave* company begins its next tour on Sept. 7, at the National Theatre, Philadelphia. The scenery and costumes will be new, and the company will have in it Mary Newman, Mrs. Milton G. Barlow, J. Hay Cossar, Charles B. Waite, Frank Drew, Thomas MacCartney, Ida Robinson and Elizabeth Van Deren.

*The Sport McAllister* company will begin its tour on Aug. 3 at Asbury Park.

CHESTER GORE MILLER writes that he has made arrangements to produce his piece, *Christopher Columbus*, at Chicago during the World's Fair.

The following people have been engaged for Dora Wiley's *Vera* company: Eddie Smith, Alonzo Hatch, Jere Grady, R. A. Breeze, Adam Richards, James P. Forrest, J. E. Tennis, Clara Chester, Alice Neazie and Madame Chase. George Towle is to officiate as musical director.

A. F. HARK: "It is true, I have been negotiating with Marion Manola and with Mrs. John McCaull to see if I could get her name for a trade-mark. Both negotiations are 'off,' however. Mrs. Manola would have signed with me, and I could have had the name McCaull for a trade-mark. But for certain reasons—mysteriously—I decided not to take either."

ALFRED BRADLEY, who has been with Henry E. Dixey for two seasons, has just returned from Europe, where he has been visiting at his home in London. He claims to be an American now, though.

At Marshall P. Wilder's matinee on Thursday last at the London Criterion, the vaudeville acts included Belle Cole, Mrs. Allen Shaw, Mamie Millett, Florence St. John, Gertrude Elmar, Anna Theresa Bergen, Hayden Cohn, George Goldens, Arthur Roberts, William Terriss, George Alexander and M. Marius.

MARK PENFIELD, who was with William H. Crane's company, has been sojourning in the Virginia mountains since the close of her engagement. She has not yet signed for the coming season, and so she will return to this city within a week or so.

BRADEN AND HELD, managers of Augustin Neville in the *New Boy Tramp*, have been very successful in their bookings for the coming season, having closed thirty-eight weeks already, leaving but two unfulfilled. The company will open at Niagara Falls on July 29, and the following week at Detroit, where the grand annual encampment of the G. A. R. takes place.

ARTHUR BARON has been engaged to originate the light comedy part in Edward Kidder's new play, *Peaceful Valley*, which will be produced by Sol Smith Russell the coming season.

BULBS AND BEANS, a modernized adaptation from the German of Ultimo, by the late Bartley Campbell, will be produced during the season of 1904-05. This is the play in which William H. Crane and M. A. Kennedy appeared in San Francisco some fifteen years ago. Robert Campbell, a son of Bartley Campbell, and a well-known comedian, will be associated with the production.

RICHARD ARONSON has engaged Rich Ling, the English tenor, for the Casino. He has secured the American rights to Sims and Jakobowski's new opera, *The Queen of Spain*.

It is stated that Henry E. Abbey and Marcus Mayer are both after the *Grand Opera House* lease. T. Henry French will nevertheless retain that mint, unless we are greatly mistaken.

The proposed managers and actors' League will be inaugurated on July 15, for which date the preliminary meeting is called. At present the idea does not seem to excite enthusiasm. Actors consider it a one-sided arrangement designed to benefit a few managers.

JOSEPH MEALEY, who has played Teddy in *The Little Tycoon* for six years, will be featured next season by Manager Greenwall.

ERNEST SIEMKE's death at Barbadoes was the source of great regret to his friends in this city. His brother Albert, the artist, is in Florence, and his mother is in Germany. They have been notified of the sad event.

"What New York wants is a new club for actors," says an out-of-town contemporary. The want may be felt elsewhere—it is not particularly evident in New York.

LOUISE RIAL has been specially engaged for the Joseph Haworth company. She will play the heavy leading parts. Her engagement with Mr. Haworth's company was so much desired that H. S. Taylor, with whom she had signed last January, consented to release her.

DANIEL SHELLEY will manage *A Breezy Time*, a musical farce-comedy. He has engaged for it E. B. Fitz and Kathryn Webster to play leading parts. Paul Bloom will do the advance work. Mr. Shelley's headquarters are at Frohman's Exchange.

It was erroneously stated in last week's sketch of *Little Lottie*, that she was carried off about 500 times by the eagle in the play of Ferneliff. She played a child's part in Ferneliff, but it was in *The Ivy Leaf* that she had her extensive experience with the bird of freedom.

HARRY PETER will lose his season of vocal instruction at The Hardman, 135 Fifth Avenue, on Aug. 15, and will open the next regular season on Sept. 1.

ROBERT ARTHUR has engaged the following company to support Frank M. Wills in *Two Old Cronies*: Blanche Chapman, Norman Wills, Josie Domaine, Marie Stuart, Annie Carmen, Ellen Lewis, John Wills, Louis Finniger, Frank Howard, Montie Collins and Lee M. Hart. Richard Lindsay will be the musical director. H. P. Acker will go in advance. The season will begin on Aug. 10. Mr. Arthur says that the company, printing and everything else connected with *Two Old Cronies* will be better than ever before.

GEORGE C. TYLER has been engaged as advance agent for James O'Neill. Mr. Tyler did telling work last season ahead of *The Little Tycoon* and it was on the strength of that that Manager Cohen closed with him. Mr. Tyler is among the brightest of our younger agents. He knows the country thoroughly, he is energetic and loyal, and he has more sense than a good many in his line of business.

It seems to be generally believed that J. M. Hill will survive his recent embarrassments. He expresses no fears on the subject himself.

NELSON DECKER, of pleasant histrionic memory, has been admitted to the little community of the Forrest Home.

THE Summer is not half over but the latest point of Summer dullness in the local theatrical field has been reached. Early next month the stream of "novelties" will begin.

## THEY LAG SUPERFLUOUS.

THE MIRROR suggests that a mass-meeting of dramatic critics be called to protest against the further use on the American stage of the subjoined expressions:

"You will learn to love me."

"Listen (*musical*), and I will tell you the story of my life."

"He was the only man that ever spoke a kind word to me."

"Papa, kiss mamma."

"And you, whom I thought my dearest friend, have done this. . . ."

"I must tell you one thing more before I go—not very much to you, perhaps, but to me—everything. I love you."

"My time will come."

"How changed the old village seems!"

"How dare you touch me!"—[*For female.*]

"Be brave, Jack, you have me."

"Ah, little one, you don't understand these things."

"For some weeks I have noticed a change in your manner towards me."

"I could kill you!"

"Why did I listen to his words?"

"And now—how changed!"

"It is a long story—but I will tell it to you."

"At last, Robert Gorgon, we meet face to face. . . . A-h-h!" [*As he is stabbed in the back.*]

"Your proud spirit shall yet be broken."

"But the witnesses are all dead!"

"We have come too late!" [*Takes off hat.*]

"I have come to tell you that I must leave you for ten years in ten minutes. Be brave."

"Listen, Clara, I fancied I loved her—I was but a boy then."

"Mother!"

"Me-e-h-e-i-i-d!"

"Arthur Claversand, I have known your true character from the very first day you came to the old Hall."—[*For female.*]

"Bah! you fool, don't make so much noise, or we shall be discovered."

"What was that?—only the snap of a twig. How faint my heart feels to-day. Some superstitious dread seems to be over me."

"We are discovered!"

"Don't be afraid of me, little one. I once had a child who, if he had not died, would have looked just as you do now." [*Looks earnestly at the lad's face and toys with his hair.*]

"Margaret de Lupang, I knew you when you were a child!"

"My God! my God!"

"My child! Who shall take you from me?"

"Further delay is useless."

"You know the rest."

"I see it all now."

Miss Marie Hubert Frohman should be a very sad and grateful woman, for in *"The Witch"* she has an excellent play, one of the really good things of the season. . . . "The Witch" is a genuine drama—the programme calls it "a great American drama," and for once, I find nothing to smile at. . . .

It is in fact a drama, and it does not suggest either "Uncle Tom's Cabin" or "Shenandoah" a fact that is rather surprising when it is remembered that "The Witch" is American. . . . No more artistic piece of literary execution has been seen in this city during the present season, and it cannot be set aside as merely literary, for it is also intensely dramatic. . . .

I had heard too much of "The Witch" before I saw it, and I will admit that I anticipated something that may be described as "fakey." I humbly apologize. I cry—*Mea culpa!*—I declare that the play is one of the best I have seen in months, and that it is worthy of any of the Garden Theatre, or some equally picturesque up-down house. —*Man Talk in the N. Y. Evening World, May 22, 1904.*



# THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## CURRENT AMUSEMENTS.

BROADWAY THEATRE—WAND, S. F. W.  
CASINO—ARIELA, R. S. F. W.  
GARDEN THEATRE—RICHARD HANSFIELD, S. F. W.  
HOLLYWOOD—VARIETY AND COMEDY, S. F. W.  
PALMER'S THEATRE—THE TAP AND THE TARTAN, S. F. W.  
TONY PASTOR'S—VARIETY, S. F. W.

## SUMMER SUBSCRIPTIONS.

Readers of THE MIRROR who are going to the seaside, the mountains, or Europe, this Summer, can receive the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks - - - - - 50 cents  
Ten weeks - - - - - \$1.00  
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## A CONTRAST.

IN Milwaukee a few days ago there was held a religious conference. Among the proceedings was an address on educational topics by a prominent clergyman, who said that women ought not to be permitted to occupy the pulpit or to enjoy the suffrage. He based his objections on the scriptural command that the wife shall obey the husband, and on other quotations from the same authority tending to prove that man is the lord of creation and that woman is chiefly valuable to him and to the world in general as a propagating agent.

In pondering this singular revelation of the existence of ancient oriental ideas respecting woman's place in life in the governing body of a large Christian denomination, the contrast offered by the modern stage struck us forcibly.

The broad arms of the dramatic profession stretch out and embrace candidates without regard to sex or previous condition. While the church is striving to oppose woman's progress not only in the activities of life but in the world of spiritual development—while it is frowning upon her brave and often successful efforts to emancipate herself from the degrading subjection that began in the tribal period of religions and social history—the stage has given her a hearty welcome and placed her on an equal footing with the man. It has freely acknowledged that she is a being that possesses a mind as well as a body, and she has rewarded its confidence by showering upon it such jewels of beauty, grace and genius as have dazzled and delighted all beholders.

The woman that finds her vocation in acting has but to demonstrate her capacity and then the door opens wide. The woman that feels she has a "call" to preach salvation meets with insuperable obstacles. It is easier for her to enter the brothel than the pulpit. The business of saving souls belongs to the sterner sex. She is expected to fold her hands

and thank God that there are enough men on earth to look after His interests.

Our profession is far from perfect. We have several large-sized moles in our own eye, but, heaven be praised! we have practically illustrated the principles of equality and intellectual progress in our attitude toward lovely and brainy woman.

## NO CHANGE.

THE President has proclaimed the beginning of copyright relations with Belgium, France, Great Britain and Switzerland, those countries having agreed to give our citizens the benefit of copyright on substantially the same basis as it is enjoyed by their own citizens.

This proclamation is of the greatest importance to the literary and publishing world, but it is of slight consequence to dramatic authors and play-owners.

In France the new relations will doubtless induce dramatists to publish the plays that have heretofore been held in MS. form in order to enjoy immunity under the common law from American pirates. It is customary and profitable to publish plays in Paris, where the drama continues to be regarded as literature.

But in England and this country the common law will no doubt be relied upon as hitherto, for the reason that to perfect the copyright on new works involves trouble and expense and the old method has been found to answer all purposes.

## THE CENSORSHIP DOOMED.

A FRENCH parliamentary committee has been engaged for some time in examining into the question of suppressing the dramatic censorship.

The matter was taken up by the government because of the outspoken dissatisfaction with the censorship expressed by actors, managers, dramatists, press and public in Paris after the refusal to permit the performance of *Thermidor* and several other important works.

A hearing was recently given to leading managers and actors. To a unit they agreed that the censorship was unnecessary, and subversive of the liberty of the theatre. Several were willing that the subventioned establishments should be subject to official espionage, but they protested against interference with the houses conducted by private enterprise.

The French dramatic censorship, as it exists at present, has nothing to do with moral questions. It does not pretend to forbid the production of plays that are loose or vicious; as a matter of fact, there would be few plays written and acted in Paris if the authorities took it upon themselves to guard the public's moral welfare. The sole function of the censorship is to see that no plays are performed that are calculated to disturb the serenity of the political horizon, or to inculcate seditious ideas.

The particular committee before referred to has concluded its report. That document recommends that the censorship shall be experimentally abolished for the period of three years. It advises, however, that cases of offences against heads of States or foreign agents, according to the law of 1851, shall be prohibited and punished as heretofore.

If the bill passes which the committee has framed and presented, it will be interesting to see just how far the unfettered dramatists of France will strain the boundaries of their new license.

## PERSONAL.

MATHER.—Margaret Mather is negotiating with Ellen Terry for a comedy to which the English actress has the rights.

MODJESKA.—Madame Modjeska will return from Europe early in August. The following month her tour will begin in Canada. Her repertoire will include, besides several standard plays, *Marie Antoinette*, *The Rose of Tyburn* and *The Tragic Mask*.

STRASOSCH.—Harriet Avery, the wife of Edgar Stratosch, will hereafter be known professionally as Harriet Avery Stratosch. She has decided to abandon grand opera to devote herself entirely to comic opera, in which she has been very successful.

BRADY.—William A. Brady went to Asbury Park on Monday to get the first rest he has had in two years.

PRICE.—E. D. Price is spending these Summer nights at New Rochelle.

EDGEL.—"Max Eliot," the breezy writer of "Chats About Folk," in the *Boston Herald*, is at Stratford-on-Avon.

MANSFIELD.—Richard Mansfield promises to revive *Used Up* and *Box and Cox* during his stay at the Garden Theatre. He has a laudable ambition to make a name for himself in standard comedy and farce.

HILL.—There appears to be a probability, belief in which is shared by the manager's friends, that after a temporary obscurity, J. M. Hill will shine again with his wonted radiance in the managerial field.

IRVING.—Inasmuch as it is announced that Edwin Booth will entertain Henry Irving during a portion of his forthcoming American visit there is good reason to suppose that our tragedian has altered his sentiments toward the English actor. When Mr. Booth returned from his engagement at the London Lyceum he preserved a dignified silence respecting his treatment at the hands of Mr. Irving, but it leaked out, nevertheless, that he cherished no pleasant recollections of the professional side of his sojourn in London. Mr. Irving had "patronized" his distinguished associate entirely too much.

BOOTH.—In all probability Agnes Booth will play with Mr. Palmer's company next season—at least during its Autumn and Spring engagement at Palmer's Theatre.

COAGHAN.—Rose Coaghan has an article on the modern stage in the current number of *Belfrage's*.

EBERT.—Franz Ebert, the star comedian of the clever Lithuanians, will have a "fab" part in *The Microscope*, the new spectacle in which the miniature actors will be seen next season at the Thalia Theatre.

GAILLARD.—M. Gaillard, the noted tenor, who has recently been connected with the management of the Grand Opera House, Paris, has declined an offer from Abbey, Schoeffel and Grau to sing in America next season, as he is under contract to remain in Paris until December, and the Franco-Italian Opera season is to open here in October.

HENLEY.—E. J. Henley, he of the nerves, has signed to originate the leading role in *The Black Masque*. If the play is a success and goes on the road, Mr. Henley will go with it.

BOOTH.—Edwin Booth is visiting his daughter at Narragansett Pier. He spent the Fourth with Joseph Jefferson and ex-President Cleveland.

HAROLD.—Maud Harold, the ingenue, has signed with the Elsie Leslie Prince and the Panper company.

VANDERFELT.—E. H. Vanderfelt has made a stronger impression in London than he created in New York. Henry Arthur Jones has selected him to originate the leading part in his new play. Mr. Vanderfelt is a conscientious actor and a thoroughly good fellow.

MURPHY.—Joseph Murphy has decided to go out in *The Kerry Gow* again next season. This does away with the rumors that Mr. Murphy has retired.

MAGUIRE.—J. T. Maguire, recently treasurer of Wesley Rosenquest's two theatres, will manage Russell's Comedians.

GOLDTHWAITE.—Jennie Goldthwaite, who has been engaged for a prominent part in Bill Nye's play *The Cadi*, has gone to her home in Indianapolis for the Summer.

WILSON.—Francis Wilson is adapting a comedy for Frank Daniels. The piece is one that Mr. Wilson bought for his own use some time ago. He has made Mr. Daniels a present of it.

ROBSON.—May Robson has been obliged to shorten her vacation abroad, owing to her engagement as a member of the cast that is to present *Jane* at the Madison square in August.

GRAY.—Ada Gray will commence her season in the New East Lynne early in August. Miss Gray says that she does not claim any rights to the dramatization of the novel; but she has the exclusive rights to her new version.

RANKIN.—McKee Rankin intends to devote a portion of his time next season to the arduous task of writing plays.

## LETTERS TO THE EDITOR.

JOSEPH ARTHUR'S DEFENSE.

To the Editor of the Dramatic Mirror:—Sir, I emphatically deny Edward Eggleston's statement that my play, *Blue Jeans*, is a dramatization of his book, "*Rosy*," and I can scarcely believe that he will bring action against me founded on so barren a claim. However, if he does contemplate such a step, I am ready to meet him and his attorneys with my own Messrs. Vanderpool, Cumming and Goodwin, 2 Wall Street, this city, with whom I have taken desk room for the next year.

I do not believe that the Lord of the Law quite gave Mr. Eggleston the exclusive right to the letters of the alphabet, Indiana idioms or types of Indiana character. How could a man who lived in that State nearly all his life, as I have, help imbibing similar views taken of distinct types of Indiana people which are to be found in Eggleston's works and in my play. Two men making genre studies in the same locality—if they both write correctly—must be similar, although one may be unconscious of what the other is doing or has done. In this respect there may be analogy.

Does Dr. Eggleston claim that the character of *Rosy* in *Blue Jeans* is in any way a reflex of his character of *Rosy*? In fact, the hero of Eggleston's book is a drunken fellow, who marries the "Christian and saint-like *Rosy*," deserts her without reason for another, by whom he has an illegitimate child, which child is subsequently cared for by *Rosy* during the time that her husband, who be-

comes an insane drunkard, takes service as a dock hand aboard an Ohio River steamer, and is hurled back to his senses by a boiler explosion, bitterly repents his folly and crawls to his deserted wife's door to find forgiveness and his illegitimate child in care of *Rosy*.

This is an old trick worked by French writers innumerable.

Is this like *Blue Jeans*?

If *Blue Jeans* had been a rank failure, would Dr. Eggleston have thought that he discovered a likeness?

And, admitting for the sake of argument, that there is, as he says, in the first two acts, a partial resemblance as to types and dialect, does this justify him and his party proceeding to the theatre in violation of the law and laying himself and his party liable to legal prosecution for surreptitiously attempting to appropriate by short-hand process my play of *Blue Jeans*? Dr. Eggleston, himself, ashamed of this action, compromised his cloth by withholding his name when arraigned.

Is not the character of *Rosy*, in all of its attributes, entirely dissimilar to that of *June*? Does *Rosy* climb fences, ride bicycles, shoot squirrels, make love under apple trees in her own peculiar way?

Is there a love scene in *Rosy*?

Is there a Tutewiler and a Cindy?

Is there a Jim and a Nell, son and daughter?

Is there a sawmill?

Is there an Ike and his mammy?

Is there a fable scene or a Christmas tree?

Is there a village band and bus? *Rosy*?

Are the two stories alike? Are not the motives utterly at variance?

Because Dr. Eggleston happened to mention the word "barbecue" and describe one in a general way, does that prohibit any other writer from building a scene about the same subject?

As a matter of fact, the character of the Indiana politician is not original in any sense with Mr. Eggleston, as we had it before the publication of his *Rosy* in the part of Major Britt in *My Partner*, produced before "*Rosy*" was published or before my play was written.

One of the principal situations in Eggleston's best work was his "original" description of a scene in which my father participated with those statesmen, and first described by my father in his book, entitled "*History of Early Methodism in Indiana*."

"Pshaw! Bosh!"

With success always come people who imagine their corns are trodden.

That sort of individual and *Blue Jeans* will never wear out.

Respectfully,  
JOSEPH ARTHUR

FROM ANOTHER STAMPEDE.

NEW YORK, JULY 1, 1891.

To the Editor of the Dramatic Mirror:—Sir, The only thing surprising to me about Edward Eggleston's charge of plagiarism against Joseph Arthur is the fact that it was not preferred months ago.

The delay can be accounted for only on the theory that Mr. Eggleston does not follow closely the course of theatricals in the metropolis and that his friends and readers in this country have been remiss in failing to notify him at once of the misappropriation of his materials. However, the steps necessary to establish his rights in the premises have been instituted at Chicago and the case will be adjudicated in due time.

Meanwhile, I observe that Mr. Arthur has widely circulated statements in denial of Mr. Eggleston's charges, and has coupled with those statements expressions of surprise and displeasure that the author of "*Rosy*" has presumed to protect what he believes to be his own property.

Mr. Eggleston probably is unaware of the practice that certain theatrical men follow of trying their cases in the newspapers before-hand in order to bias the public mind, and it may be that if he were acquainted with that vociferous method of contention he would not resort to it.

At all events, persons like the writer who have read "*Rosy*" and have seen *Blue Jeans* need be restrained by no such feeling of delicacy. We are at liberty to meet Mr. Arthur's vigorous protestations with certain obvious facts that are accessible to all readers and therefore susceptible of proof positive. I, for one, do not see why the profession should be misled by Mr. Arthur at this stage of the game. He has no reason to complain if, having won the lion's skin for a season, and having received hearty praise for his "creation" from the press and from the paying public, his play's resemblance to the original novel of a brilliant and successful author becomes a subject of public interest and investigation.

The differences between the story of "*Rosy*" and the plot of *Blue Jeans* are such differences as a dramatist might seek to emphasize who considered not only the requirements of the stage but also the necessity of concealing his forbidden source of inspiration to the utmost of his ability. It is noteworthy in this connection—as offering by internal evidence strong corroboration of Mr. Eggleston's charge—that the points of resemblance in the play are the best points in its makeup, and that the new matter which, in the absence of any other claimant, may now be attributed to Mr. Arthur's own fertile invention, consisting for the most part of coarse buffoonery and cheap melodramatics, finds no parallel or suggestion in the book.

Following are the practically identical characters of Mr. Eggleston's novel and Mr. Arthur's play:

"ROSY."	"BLUE JEANS."
Major Tom Lathens.	Col. Henry Clay Ketcher.
Jim McGowan.	Ben Boone.
Nancy Kitchley.	Sue Endicott.
Jenny.	Samantha.
Mr. J. Intersider.	

Astor Mr. Arthur's fence-climbing, bicycle-riding heroine *June* bears no resemblance to Mr. Eggleston's heroine *Rosy*, neither mental or physical characteristics. *Rosy* is a study in spiritual womanhood. *June* is the conventional stage mawk that miraculously evolves from first-act tags and incidents to the long dresses and inevitable halo of the last act.

Mark and Perry, the Mayor and the Colonel, Jim and Ben, Nancy and Sue are more closely related.

Mark's election experiences are well nigh identical with Perry's.

The Mayor and the Colonel are the same in no way, save in being politicians.

Nancy and Sue are both untamed, passionate, wicked gypsies.

Adams and Tutewiler are cobblers off the same list.

Ben and Jim are the same rough, malignant rivals of the hero, only one has a gun and the other a buzz-saw to gratify his thirst for vengeance.

The barbecue is an incident found in the book, so is the dance of the rustics; so is the compromising power of attorney given by the hero to the double-faced politician; so is the anxious waiting of the wife for the weak and penitent hero's return, so are the scenes, the "local color," the dialect and portions of the dialogue.

Mr. Arthur is to be credited with the real buzz-saw, the sourette and the minstrel-man.

Likewise he is to be granted an apple-tree with practicable blossoms, and a child that is legitimate.

"*Rosy*" was published in 1878. *Blue Jeans* was produced in 1891.

Any one that has seen *Blue Jeans*, and will take the trouble to read "*Rosy*," cannot fail to perceive the remarkable similarities of the plot and incident and character. I dare not trespass upon your space to describe them all.

Mr. Arthur's violent outcries will not do nearly so much toward enlightening the public as will a comparison of the book and the play, from which they can draw their own conclusions.

I do not wish to be misunderstood. I do not say that Mr. Arthur has made a good dramatization of the story, or that he has closely followed its logical development; or that he has transferred to the stage the graphic, subtle excellences that Mr. Eggleston's fine literary sense and remarkable descriptive powers gave to it.

The flesh and blood of "*Rosy*" are lacking in *Blue Jeans*, but the tell-tale skeleton is there, though veiled with a coarse substitute for the natural covering.

Mr. Arthur has been charged with wearing borrowed feathers before this, but he has managed to silence the voices of the accusers.

In this case, however, he cannot fall back upon a contest of veracity with Mr. Eggleston. He is to face the printed testimony of a book that has been under the eyes of American readers for a dozen years.

Respectfully yours,  
F. P.



## THE USHER.



*Heard him say: "The lady, all alone, went  
Love's Labor's Lost."*

El Dorado is quite an agreeable spot after you get to it, but the facilities for ascending the Palisades are at present decidedly limited.

Climbing the new stairway up the face of the steep palisades is as weary a job as mounting Jacob's ladder without celestial assistance.

The ascent by road can be accomplished, provided one is willing to risk one's safety in a broken down stage or an ante-bellum carry-all and provided one has no deep-seated objection to the faithful companionship of a thick cloud of Jersey dust.

The attendance at the new resort has not been good, and the management ascribe the lack of patronage to the pleasant weather.

The trouble lies in the failure to complete the mammoth elevators that are designed to lift the New Yorkers up to El Dorado from the river bank in no time. It will be a long time before these necessary adjuncts are in working order, and meanwhile the show might as well be situated up in the clouds so far as accessibility to the general public is concerned.

The manager of a company that will go on the road next season heard from somebody that the town of Montague, in Massachusetts, would be worth taking in on his travels, so he wrote to the local manager for particulars and open time.

In due course the following unique reply was received:

SIR: Your favor of June 20 at hand and noted. The pop. of this town is between 600 and 700, but by the looks of some of the people it may be greatly increased by September.

The stage is 12 ft. long, 12 ft. wide and 4 ft. high, but by removing the foot and walls you can get a great deal more room.

Our scenery is quite nice, about the best in the State. A short way from the Opera House are the mountains, and you can find no better scenery.

My terms are \$5 a night. The hall will seat about as many as you can put in it.

The recipient of this letter decided to leave Montague out of his route. He feared that his comedy was not funny enough to touch the humorous level of that town.

If the writer of the letter from Atlantic City signed "Junius Sea Breeze," will send his name to this office his communication will be published. The MIRROR does not print anonymous letters.

The Tranby Croft scandal has been made the subject of a variety sketch in Frisco. The Prince and his friends are impersonated by a large corps of knockabout artists and serio-comics.

The Rev. Dr. A. G. Palmer, the venerable father of A. M. Palmer, whose death last week caused widespread grief among the thousands by whom he was known and beloved in the State of Connecticut, had a warm place in his great heart for the dramatic profession, in whose best aims he was interested.

Dr. Palmer was a poet of exceptional worth. His "Songs of Life" were marked by keen insight into the workings of the human heart and mind, and the memorial sonnets in which he excelled were fine examples of tenderness and beauty.

When Charles Thorne died Dr. Palmer dedicated to his memory a noble sonnet that testified his admiration for the actor's art.

So far as the newspaper reports can be relied upon, it appears that J. M. Hill's difficulties are due to other losses than those sustained in his own managerial ventures.

Mr. Hill's theatrical enterprises have had varying success. He made money with Denman Thompson and Margaret Mather, he has come out ahead at the Union Square, and it is believed that several of his outsidingspeculations have been fortunate.

But the Standard has been a loser part of the time, and nearly every play production in which he has embarked has gone the wrong way. All the Rage, Philip Hearne, A Possible Case, The Pembertons, Reckless Temple—all were pecuniary failures.

It would seem, from this record, that Mr. Hill's judgment in the matter of plays is bad, and that he has not profited by experience.

I hope he will get on his financial feet again and that the effects of his setbacks

will blow over, for Mr. Hill has qualities that compel admiration. He pluck—although it has been misdirected frequently—is quite remarkable, and his sunny way of facing the dark side of things commands respect.

When J. H. Haverly mastodonized negro minstrelsy he set a fashion that his competitors were compelled to follow—or take second place.

The public had got a new standard for that species of entertainment and they would accept nothing less potentiously.

That very clever and enterprising young manager, Alexander Comstock, is going to do for farce-comedy what Haverly did for minstrelsy a dozen years or more ago.

If his mammoth and spectacular High Roller entertainment scores a hit it will cause every farce-comedy manipulator in the land to tremble in his boots.

Mr. Comstock has hit on a new idea and he is determined to give it the benefit of a judgment and enterprise that never does things by halves.

A striking indication of the interest that is stirred in his new departure is shown by the avid manner in which his preliminary announcements are caught up and set forth by the metropolitan and out-of-town press.

It has been practically impossible to take up any newspaper during the past fortnight without running across something about the High Roller. And yet the initial production of the piece is a month distant.

Of course, Mr. Comstock's novel venture will stand or fall on its merits. But there are many that admire his pluck, energy and manliness who will wish him all the good fortune with it that those qualities deserve.

Last month an article on Molbeck's remarkable play, Ambrosius, translated from a French magazine, was published in THE MIRROR.

That article has been the means of bringing to light the fact that the Danish playwright's only son, O. C. Molbeck, lieutenant in the Royal Danish Infantry, is now in this country.

"I own the rights to Ambrosius," he writes me, "and I have in my possession a fine English translation that was approved by my father shortly before his death."

Ambrosius has been played in Denmark, Norway, Sweden, Finland and Germany, and, as THE MIRROR says, its success has been repeated wherever it has been seen.

Lieutenant Molbeck adds that he is well posted in everything regarding the mounting of the play—music, scenery, etc.

## THE MONTREAL THEATRES.

Business Manager Lew Rohdt, of the Theatre Royal and Queen's Theatre, whose visit to New York began rather rudely by a runaway accident in the Park last Saturday, emerged from the sick room on Friday. Except for a few scratches and a general soreness he is none the worse for his mishap.

"People here do not seem to know much about Messrs. Jacobs and Sparrow's new theatre in Montreal, and I would like to open their eyes through the medium of THE MIRROR."

"The Queen's Theatre is on Catharine Street. It was formerly the Queen's Hall, built by Sir Hugh Allan for small amateur performances. It cost \$380,000, so you may know that it is a fine building. The property now belongs to the Allan estate. The seating capacity is 1,500. All modern appliances and improvements have been added to the house."

"We have already booked twenty-three weeks for the coming season. The list of attractions includes George Barrett, James O'Neill, Fanny Davenport, Clara Morris, The Little Tycoon and The Canuck."

"At the Theatre Royal we have filled forty-four weeks. The same prices will prevail there. During the summer the house will be thoroughly renovated."

Mr. Rohdt has been located for seven years in Montreal. He has been in Mr. Jacobs' service twenty-three years.

## SPIRITED AND INTREPID.

Marcus J. Jacobs, Lew Rohdt and G. A. Eades, all connected with H. R. Jacobs' enterprises, narrowly escaped death a week ago Saturday.

Mr. Rohdt, it seems, recently brought a horse from Toronto. It was possessed of considerable spirit and also of intrepidity. The three men took the horse out on the date mentioned to put it through its paces. The horse was willing.

At Sixty-fifth Street, the horse started to tour the Park faster than the theatrical man aged-like. The tour had not been booked.

Mr. Jacobs tried in vain to stop the horse. Park policemen appeared, strange to say, with the same object in view. Mr. Jacobs endeavored to drive the horse into a tree. The horse was unwilling. Then Mr. Jacobs seized the reins to give aid with all his strength, and threw the animal.

Meanwhile Messrs. Rohdt and Eades had jumped out. The horse was annoyed at being thrown, and kicked Mr. Jacobs in the stomach. Mr. Jacobs was otherwise injured. He wears several limbs in slings, his head is bandaged, and most of his body is black and blue. Mr. Eades is considerably shaken and annoyed. Mr. Rohdt called at THE MIRROR office, and made a statement to the effect that a carriage wheel passed over his neck. His neck is uninjured. The horse still possesses its spirit and intrepidity, but has forfeited the good will of Messrs. Jacobs, Rohdt and Eades.

## TWO PLANS OF PLAYWRITING.

Chatting with Gus Thomas the other day a MIRROR reporter asked him whether he preferred to write a play with a particular cast in mind, or to write with no individual actors held especially in view.

"Both plans have their advantages," said Mr. Thomas. "But if I know for what cast I am writing a play, and the cast is composed of superior actors, I prefer to write with particular players in view."

"J. H. Stoddart, for example, has not only a peculiar manner and method of expression, but a certain formation of sentences fits him better. He will take a liberty with a line, break it and turn it so that its sting, like a bee's, will be in the tail. Knowing and remembering this, you insure a good performance, because it becomes natural and easy for Mr. Stoddart to deliver your lines."

Pursuing this topic, Mr. Thomas said:

"Maurice Barrymore has a suggestion of reserve force. He can speak an insinuation in a way that makes it a menace; and so writing with Barrymore in view helps one to write into the play the character of a reposed, strong, easy-mannered fellow."

"E. H. Holland has a habit, or, rather, a method of illuminating anything that he says by eccentricity of manner. Accordingly, in writing a part like Colonel Manberry in Alabama, knowing that Holland is to play it, I fall into the way of giving it mannerisms and quaint speeches, as 'May I kiss your hand'—that otherwise would not have occurred to me."

"But if you were writing a play for a company of less merit than Mr. Palmer's?"

"Then I should prefer to ignore the question of the actor's fitness or unfitness for a part. I would rather endeavor to make the company come up to my ideas, or, if they fall short, have them replaced by actors who can fill the idea."

"Which of the two courses will you adopt in the play you are writing for Nat Goodwin?"

"The character that Goodwin will play will be written to fit him; but the rest of the characters will be written with no one in view."

## MANTELL BUYS THE LOUISIANIAN.

Edward M. Alfriend called at THE MIRROR office the other day, and, during the course of a chat on theatrical matters in general and particular, said that his play, The Louisianian, had been bought by Robert Mantell, who will produce it the coming season.

Mr. Mantell's tour will last forty weeks, and The Louisianian will be played about half of the time.

It will be remembered that the romantic drama was given a special matinee performance at the Madison Square Theatre on June 1. There was an excellent cast that included E. J. Henley, Mary Hampton, and Henrietta Lander, and the play received considerable praise.

Mr. Mantell will play the part of Louis Saint Armand, originally played by Mr. Henley. Mr. Henley made Louis, the hero, a man dominated by impulses, while Mr. Mantell, we take it, will make him a man dominated by circumstances.

Charlotte Behrens, Mr. Mantell's leading lady, will play the part of the adventurous. No one has yet been engaged for the heroine's part.

Mr. Alfriend has told THE MIRROR a change that has been made in the play. It will remove the taint of underhandedness that was about Louis, and Mr. Mantell can pose as a noble fellow, with lots of latent force, to his heart's content.

Said Mr. Alfriend: "Mr. Mantell has paid me what I consider to be a great compliment. He says that he considers the final situation at the end of my third act to be as strong as the well-known climax to the fourth act of Fedora."

It is seldom that a dramatist is the cause of "shelving" one of his own plays; but so it was in the case of Mr. Alfriend, for Philippe de Lere, his society drama, in which Mr. Mantell was to have appeared the coming season, will not be staged, in consequence of the advent of The Louisianian into Mr. Mantell's repertoire, until the season after next.

NOTWITHSTANDING reports to the contrary, John Gilroy will be a member of the Nellie McHenry company. Mr. Gilroy as a dancer made a hit in The Fakir last season.

## PROFESSIONAL DOINGS.

W. W. Ford will compose the incidental music for Thermidor.

HENRIETTA CROSMAN, of the Lyceum stock company, has been receiving praise for her acting from the California press.

ZELIE DE LUSAN, who is now abroad, is expected to return to this country the latter part of December.

CHARLES JEDINGER has returned from San Francisco.

A. C. ARTHUR has been engaged by the directors of the new Cohan (N. Y.) Opera House as manager. Mr. Arthur will visit this city the latter part of this month to look attractions. The house will be completed about Oct. 1. Lempert, of Rochester, is the architect. Mr. Arthur was for several years manager of the Opera House, at Amesbury, Mass.

MRS. DAVID EDWELL, of the St. Charles Theatre and Academy of Music, New Orleans, is coming to town to consult with her New York representatives.

DROWNING was the cause of Ernest Steiner's death at Trinidad, Barbadoes, exclusively reported in last week's MIRROR. The young actor was bathing in the surf with two actors of the Eugene McDowell company, of which he was also a member. He got beyond his depth, and sank before assistance could reach him.

J. LIA MORGAN has joined the theatre connected with the Frohman Exchange for rehearsals of her company, beginning Aug. 31.

ILMA, OR, WHICH WAS WIFE? is the name of a play by Minnie L. Armstrong, that may be presented in St. Paul, Minn., during the Summer.

AUGUSTUS PIERO arrives in town to-day (Tuesday). His stay will be brief.

It has been said that the merry Barenson Sisters will go on tour next season under the management of William Fleron.

THE OPERATOR, the new comedy-drama by S. D. Ferguson and Arthur Hornblow, is said to be startling and novel. The scene is laid in the South. The situations are described as stirring and bordering on the realistic. The scenes include a ship in a storm, a tropical island, a wharf in Frisco, a telegraph operator's room and a working locomotive.

"When a manager of a theatre is too lazy to answer telegrams and letters he is not fit for the position he occupies, and this often occurs in rural cities."—Exchange.

FAIR has taken some excellent cabinet photographs of Joseph Arthur and Little Tuesday. The child does not seem to be at all impressed by the fact that Mr. Arthur wrote Blue Jeans. She looks up at him with an audacious air from under the chair in which the playwright is seated.

ALICE HOMER has refused the part of Miss Hurricane in The Little Tycoon.

E. W. VARNEY is cool and contented and collected up in Canada, near Montreal, while his brother professionals are sunburnt, sultry and simmering in town. Mr. Varney's arrangements for the tour of The Vendetta are about completed.

LAST Thursday a petition for the probate of J. K. Emmet's will was filed in the Surrogate's office. The will itself was not filed. It bears date April 25, 1901. The heirs are J. Kine Emmet, Mrs. John Wyckoff, Alice Devoe, Mrs. J. K. Emmet and Daisy W. Emmet.

KELLY PROCTOR and Thomas J. Morrissey, variety performers, were married at the close of the performance at the London Theatre last Thursday evening. An alderman performed the ceremony.

THE Evening World was the cause of amusement not long ago. Its columns contained a review of a performance of Woman Against Woman—a play which was to have been presented at Jacobs' Third Avenue Theatre, but which was never seen there. At the time this "criticism" appeared the Third Avenue Theatre was closed for the season.

ALFRED ACKER claims that he offers more material for an advance agent to work with than does any actor in the country.

MORGAN will have Frank G. Cotter as business manager next season, with James V. Cooke in addition.

A. D. A. thinks of joining the ranks of the stars.

W. J. CONSTANTINE, Clarence Williams, John D. Nahl, Percy West, Howard Morgan, Margaret Sullivan, Stella Kenny, Fannie McIntyre, Bertine Robinson and Isabel Martin will appear in The Old, Old Story. Helen Windsor has designed the costume.

LOUIE ANSELME was in the city last week for a few days. She left on Wednesday for Montreal, where she will pass the Summer. Before her departure she concluded arrangements with H. S. Taylor, whereby she secured John Douglas Macdonald, Lexington's Widow. The booking of the production will be done by Mr. Taylor, who is also an organist, and he says will be a strong company.



## THE WOMAN'S PAGE.

PARIS, June 10, 1902.

Dear Editor of Woman's Page:

I have left dark and gloomy London, with its lowering skies and fogs. I have shivered over a sea-coal fire ever since the twenty-fourth of February, but now I am in bright, sunny Paris.

The Clamps Elysee is full of sunshine and flowers, and comes a little nearer to Eden than anything else. In front of the cafes, groups of people are seated noisily enjoying their dinner.

Life goes on with a swing and a dash here, as it goes on nowhere else.

I have had a very pleasant visit to Paul Bonnet ("Max O'Roll"). He and his wife are charming people. They returned our visit by coming to five o'clock tea, which is one of London's most delightful customs.

One puts on one's very prettiest tea-gown, you know, and if one's nails have been properly manicured, and if one's rings are handsome, and not too numerous, there is a chance to be quite fascinating.

Before I left London, I attended the dedication of a public building by the Prince of Wales. He is rather an attractive looking man, for a heavy-weight. His voice is most unmusical. As for the Princess, his wife, she is absolutely lovely, and dresses in exquisite taste. The daughters are typical English girls—stiff and formal.

One of the high dignitaries walked backward in front of them, bowing at every step, in the most servile manner. I felt the American blood of three generations of Virginia ancestors boiling within me. Well, poor things. It's not their fault. They were not born in America, and especially not in Virginia.

But, *revenons à nos montons*. Last night we went to the circus, and I almost fell out of the box in my amazement at the marvellous cleverness of the trained lions. We retired in disgust, however, when they charged us a dollar-and-a-quarter for four small glasses of lemonade.

When the elders of our party do not care to go out, I do the chaperoning. I assure you it is great fun to feel myself the protector of youth and innocence.

I glare with dignity at the cavaliers who evince too keen a curiosity about us.

Fancy my disgust when yesterday one of these wretched little Frenchmen called me his "sweet, little darling."

I tried hard to look as if I did not understand French, but the others giggled disgracefully.

As a staid, respectable chaperone of two sixteen-year-olds I am not a success. However, we are so permeated with American independence that nothing short of a turning-out of their most charming horse-soldiers can induce us to curtail any of our pleasant little prerogatives. KATHRYN KIDDER.

THE THREE OAKS, Cal., June 28.

We have been tenting on the side of a mountain for the last month. We are right up in the pine forest. There are eight of us altogether, including our housekeeper, Wah Sing, the ugliest, most good-natured hunk of Celestial humanity.

What a relief from the stuffy cars, the dreary one-night-stand hostleries, the close, musty under-the-stage dressing-rooms!

There are four of "us girls," one father, one mother, one brother, and Wah Sing. Let me give you a glimpse of our day. After breakfast, and the usual morning duties, we settle ourselves to a good two hours of study.

Just now we are going in for German. Study hours over, we throw our hats in the air and scream with delight at getting out of school.

In a few moments we are mounted on horses and trotting down the road, across the brook, and thence on the trail to Dogtown, a deserted mining-camp.

There are five tumble-down log-cabins and one in fair shape, occupied by an old bachelor. He has made a clearing about his solitary home, leaving only one tall, gaunt tree, the limbs of which are trimmed off.

It stands like a sentinel before the lonely cabin. To walk into this clearing at twilight and see that one column of smoke rising in that silent place strikes one with awe.

Beyond is a dense pine forest with a brook running through. At times, I feel I have seen all this before. One can be very good in this simple life. We are quite away from the world. We have climbed to the top of all the mountains about, trying to catch a far-off glimpse of civilization, but it is only to see another ridge of mountains looming in distance, still higher than our own.

The mountain people are good-natured, hospitable souls, but they are a little suspicious of us—because we do not work.

Most of them have never been out of the hills. They all love music. They play the fiddle and banjo in a style all their own.

Oh, this air, this wonderful pine-scented air! It seems my lungs are not half big enough to take it in! I never tire of looking at the tall, stately pines, and listening to the silence of the woods.

Only the ripple of the brook, a gray squirrel, or a quail disturb it. The ground is covered with leaves, like Autumn. I love to scuffle my feet through them.

You should see our tent—the one where we all sleep—that is, "we girls."

Two little beds, two little tables, two little trunks.

The sun bathes our "house" all day long. We are on the mountain-side, overlooking the mill and brook and tent beyond. Our tent is called the "Peek-a-boo," because it peeps out from the trees.

We are getting up a performance. We shall do several scenes from the old comedies; there is nothing in the world so good for us as getting some of those cranky old speeches into our heads. We are going to do some of Sheridan and a bit of Moliere, in English, of course.

Occasionally of a night we have a bon-fire, and invite the mountaineers and their violins and banjos.

Sometimes they don't wait for an invitation, but come slouching up with a "seen ye had a bon-fire, an' allowed ye'd like ter have us come up, an' help out with the singin'."

They are very fond of enquiring of one another, "haint ye got no sense?" and of pronouncing "favorite" with a very long i, which is quite "relivating."

It's all very delightful; we feel like heroines of Bret Harte; and then, you have seen how nice y we combine recreation with study.

How dreadful it will be when the time comes to bid farewell to our pine-woods, our mountain friends. A few of the mountaineers go below for a time during the winter; the greater number stay in the hills. And then ho! for the time of one-night stands, the same old hotels, and the familiar dressing-rooms!

And yet—well, I really don't think that any of us could get along without them very well. C. M.

## AT CHARLOTTE CUSHMAN'S TOMB.

Mount Auburn Cemetery, Boston.

How bright this shaft of marble, white and tall, That, standing on a gently-rising crest, Looks far beyond this valley of sweet rest

A-lying at its feet—beyond the fall Of slowly-winding Charles, which poets call

By tender names; while on its tranquil breast The little stars off sleep—then pass on West;

Beyond, beyond, till, underneath a pall Of smoke, is seen the city with its dome

Of gold—the city dearest to the heart Of her who chose this spot for her last home,

Because one glance sweeps o'er each well-loved part From the bright river where she used to roam.

To that fair city, true to her and art, O, sweetest friend, who in thy noble life

To art's young children gave a sister's hand To guide their trembling steps till they could stand

Alone, who joined thy talent's deadly strife To noble womanhood, with virtue's life,

A priceless heritage to our fair land Thou gavest! And when memory is fanned,

And glows with happy thoughts, then like a knife The vision of thyself thy wondrous voice

Will pierce our hearts and tears of joy will flow For pleasures past that make our hearts rejoice.

Thy monument is not this marble show, But grateful memories, and a better choice

Than marble hearts with love for thee glow. ANNA MAY COOPER.

## STAGE FANS.

May I tell you how I kept myself supplied with charming stage fans, last season, and how very little they cost me?

In the first place, I purchased an ordinary, good-sized palm-leaf fan, for forty cents. Then I learned how to make paper hydrangeas. They are very simple to do, and they look so fresh and soft when they are bunched together, much prettier than the ordinary artificial flowers.

My hydrangeas I made of the pale blue tissue paper, (very cheap) that comes for the purpose. I made enough to cover both sides of the fan, fastening them by sticking the wire stems through. I was very careful to have the top rows stand up well. Then I tied an immense knot of ribbon to the handle.

Everybody went into raptures over that fan, which was, indeed, exquisite. Kept carefully the flowers will look fresh for three weeks.

I frequently varied the color of my hydrangeas, sometimes I made them of deep, rich, red tissue paper; and sometimes (and prettiest of all) of rose pink. They are really the most effective stage fans. A. L.

## HISTORY.

Richard Burbage—the original Hamlet, Lear, Macbeth, Richard III., and the probable original of Shylock, Romeo, Brutus, Othello, Henry V., and Coriolanus—was the son of an actor.

He probably went upon the stage when a boy, as a performer of female characters. He was Shakespeare's junior.

When it is remembered that this actor was in many cases the original exponent of the parts he undertook, and at a time when he was personally concerned with the management of the Globe and Blackfriars theatres, and is known to have been a busy and skilful painter, it is not surprising to learn that he succumbed to paralysis ere he was fifty years of age," says Alexander Cargill.

Burbage was the first of the noble line of great tragic actors. He was acknowledged

to stand at the head of his profession. He was above all rivalry."—*The English Stage.*

## FEAST OR FANINE.

Leading actor,  
Lots of money,  
Generous flow of  
Milk and honey,  
Pleasant parties,  
Parlor cars,  
Dry champagnes  
And best cigars,  
Companys bustled—  
Not a cent;  
All his money  
Has been spent,  
Pawns his watch,  
Pawns his chain,  
Reaches home,  
Broke again,  
Summer clothes,  
Weather freezing,  
Heavy cold,  
Coughing, sneezing  
On Broadway,  
On the Square,  
Borrow money  
Everywhere,  
Gets a job,  
Starts all over,  
Ours again a  
Pig in clover,  
Of his debts,  
He seldom thinks,  
Needs his money  
For his drinks,  
For his girls,  
And for his suppers,  
Summer finds him  
On his suppers.

MATTIE'S WILLET.

## THE USUAL BEGINNING.

This is the usual episode of our first season.

We are young, inexperienced, enthusiastic.

He is neither, perhaps he isn't even handsome, but he is tall, strong, magnetic.

We are shy and timid; we hold aloof from the others. He notices us. For ourselves, we watch him greedily, in the cars, from the wings, everywhere. After a while we go up a little early for our cue, and are there in the entrance when he comes off, and he pauses to chat with us for a moment.

Now he really begins to take an interest in us. He tells us many little things about "stage business," and—sometimes he walks home from the theatre with us.

Now something frightful looms up in the not far distance—the close of the season.

We are filled with an agonized terror at the thought of parting. We are frightfully nervous; we cannot sleep.

But he looked into our eyes so strangely to-night—such a long, odd look. Perhaps he loves us; perhaps he will speak to-morrow.

The closing night comes. The curtain falls; we are dazed; there is a great weight bearing upon our heart.

He is not there to take us home. We reach the hotel; on the way to our room, we meet him coming briskly along the corridor, whistling and swinging his key.

His hat is tipped back; he looks charming; we almost cry out, and we can't smile.

He stops, smiling brightly.

"Good bye, little girl," he says, squeezing our hand, heartily. "I shan't see you in the morning. I'm going the other way. Good-bye, and good-luck to you!"

He continues his way down the corridor, presently we hear a door close, and then his careless, hearty laugh.

We creep to bed drearily.

Next season, however, it's all quite different. J. H.

## INTERESTING BOOKS.

"A New England Nun, and Other Stories," by Mary E. Wilkins. This is a collection of delightful sketches by a comparatively new star in the literary firmament.

In these days when short stories have regained their former popularity and the book world is crowded with clever volumes of American sketches, an author must have a distinct genius to secure the immediate attention and evoke the unqualified commendation that this collection has secured.

Her tales are all simple, but they possess in a remarkable and absorbing degree the lustrous quality of truth. Her quaint and homely New England types are portrayed without exaggeration, but still they are not commonplace, because Mary Wilkins has the soul of an artist and her hand is unerring.

Every one of these little stories pulses with virile humanity; every one, too, has its dramatic climax and its surprise. There is not in the entire volume one dull line, much less a dull page. Harper and Brothers.

"Unhappy Loves of Men of Genius." We have here an interesting record of the love passages in the lives of several famous men and women. A sad pleasure is derived from the perusal of these personal annals, which admit us to the innermost recess of the hearts of such intellectual titans as Goethe, Johnson and Mozart. We are taken behind the scenes, so to speak, and the brilliance of the achievements of these great men is overcast by the secret, melancholy passions there disclosed. The author's vein is pleasing and his narratives of actualities have the charm of romance. Harper and Brothers.

"Fute and Violin," by James Lane Allen. Between the covers of this dainty volume the author offers five charming tales fanciful conversions of old Kentucky traditions into stories replete with romance and tenderness. Mr. Allen's short stories are in direct contrast to "Colonel Carter of Cartersville," by Hopkinson Smith, and "Balam and his

Master," by Joel Chandler Harris, albeit the three works may well be considered as the best and most important of recent contributions to the library of Southern fiction. The authors of the last-named works have studied their types from nature; they have painted so unerringly that, as we read along, we cannot but recognize their characters as old acquaintances; Mr. Allen, on the contrary, makes us wonder why his exquisite idyls were not breathed in verse. Harper Brothers.

"Criquelette," by Ludovic Halevy. Anything from the pen of the gifted author of "L'Abbe Constantin" is of interest to the lovers of modern French fiction of the pure and simple school. "Criquelette" is a stage-story, and thus of especial interest to stage people. The work of Mr. Hall, the translator, is especially clever in the early and most charming chapters of the book, namely those which relate to Criquelette's quaint and pathetic childhood. It is evident, however, that Mr. Hall has felt it necessary to adapt the work. It is difficult to imagine why Halevy found it necessary to make an erring woman of so noble a creature as Criquelette, and yet it is impossible to read between the lines of the careful translator without being convinced that such was the author's intention. Criquelette possesses one feature which should recommend it strongly to American readers, its presentation of at least one phase of the theatre in France, is not as of an institution utterly revolting and corrupt. On the contrary, the author offers us two or three men and women, who, notwithstanding the fact that they are actors, are also fairly respectable persons. It is but natural we should temper our admiration of the French stage and its actors with an equal amount of disgust. Criquelette, however, is very refreshing matter. THE BLUE STOCKING.

## GOWNS.

A dainty and inexpensive costume is described by a well-known fashion authority.

The gown is of heliotrope wool, dotted with white, and made with darker silk sleeves, collars and cuffs, these overlaid with very narrow silver braid. The hem on the plain bell-skirt is turned up on the outside, faced with the silk, and covered with seven rows of the braid.

Another description is of a white dotted Swiss muslin, figured with pale violet flowers, and made with violet silk sleeves, vest, and very narrow silk frills on the skirt hem. BELLA HENDER.

## THE NEW DISPENSATION.

When the immortal Crummies had a play written around his "props"—a tub and a pump—that luminary would have shuddered at the thought that his unhallowed hoof would be the first to kick Shakespeare into oblivion. But such is the solemn fact. He was the original apostle crying in the wilderness of primitive sensation and realism, the fountain from which sprang the tank, the syringe and soda-bottle sensation, the original stock from whence sprouted the stuffed club drama and slap-stick farce.

Alexander conquered the world and wept, for his vocation was gone.

Solomon, satiated with pleasure, exclaimed, "All is vanity," and sighed for the wings of a dove, but Crummies greater than either, simply by force of his example, annihilated the classics and dethroned the dramatic monarchs of centuries.

What productions and rumors of productions do we hear of for next season?

We are to have opera, heavy, light, feather-weight and comic.

Of comedy we are promised Old English, Young English, plain Puritan, Yankee, and undiluted, idiotic variety farce.

In drama we shall witness all that has been seen, much that has never been seen, and possibly not a little that never should be seen, but scarcely a word do we hear of Shakespeare and the "legitimate." The classics are not in it.

The last season drove the last nail in the coffin of the ancient drama. The drama, like the actor, is the abstract and brief chronicle of the time, and the time of Shakespeare and the venerable has passed.

We do not comment on the public taste that demands this change, we only chronicle the fact.

The last of the female stars to pin her faith and hopes on the "legitimate" was that genuine dramatic genius Madame Jananschek. After toiling and striving under increasing artistic difficulties and decreasing financial results to keep the breath of life in the old drama, she has resolved to abandon a hopeless task. She is the last of the Romans, and it is fitting that a tragic genius acknowledged by two worlds, the old and the new, should take the last look and pronounce the benediction on the dead legitimate drama.

Next season Madame Jananschek will devote herself exclusively to The Harvest Moon, the sensational romantic drama arranged and written by James M. Martin, which was successfully tried on the road. H. B.



## E. V. SHEPARDSON

If there was scenery to be painted, elaborate properties to be made, the Fishers not only could, but did produce them, *à la mode d'artem*. There was a leader, one Mr. Easthope, and of course Charles did not always

JAMES SCHÖNBERG,

## FREDERIC EDWARD M. KAY

The Rev.



## MIRROR INTERVIEWS.

Every American actor who has been in London has been interviewed by the Mirror. The following are the results of the interviews.

For some years Mr. Hall has been in London. He has taken up his abode in the city, and has taken up his abode in the city, and has taken up his abode in the city.

I found Mr. Hall at the Lotus Club, of which he was once president, and one of its founders. He was sitting in the reading-room writing as usual, and surrounded by the portraits of Birmingham, Boston, Hackett, Cushman, Miss Watson, the elder Walnut, and John Brown, and time seemed to stand still.

Mr. Hall was communicative when I broached the subject of my visit. He said: "If anyone knows anything about the theatre, past and present, I suppose I do."

"Having resided so long in England, what strikes you as the principal difference between the stage of the two countries?"

"They are distinctions, rather than differences. For instance, the London stage, which is really the polar star of dramatic matters for the provinces—the places outside of the great dramatic kingdom—divides itself into theatre specialties and seasons—much more than is the case with the New York theatres. There is no dramatic house in London that is so kaleidoscopic in its variation of performance in kind as are the Grand Opera House, the Star and Broadway theatres, unless I may mention to that extent the Islington Theatre, near the Angel Inn, directed by Manager Wilmot, who is also proprietor of the new Olympic. Every other London theatre seems to devote itself to some specialty. The Adelphi remains the home of picturesque melodrama, the Haymarket, is famed for comedy-drama and plays relating to scenes in social life; the Lyceum for a grand union of the spectacular, with Shakespearean, historical and romantic plays; the Criterion, for bustling farcical and Mathewsian comedy; and so on throughout the list."

"What, if any, difference between American and English actors impressed you?"

"I should answer that illustratively. I suppose a poet, or novelist or an orator in one country would be equally such an one in another country; but he would only differ in adaptation to subject matter and to individuality of conception, style and expression suitable to or demanded by his community. I think the English actor pays more attention than the American actor to stage tradition. There is a Latin phrase, *stare super antiquas vias* (stand upon ancient ways), literally translated, which applies to almost every English business and profession. The M. P. is apt to speak of the methods of Pitt and Palmerston, and to frown upon the originalities of Lord Randolph Churchill, and the methods of the Bank of England all smack of the days of George the Fourth, while the average English actor, if queried as to certain methods of style, gesture or expression, will be apt to tell you: 'Garriek did so and so,' 'Macready pronounced it so and so,' 'I follow Charles Mathews' treatment of the character,' 'Ben Webster taught me that little artifice,' etc. For instance, I have attended many representations of the same play by various companies, and for the most part the actors therein moved in identical grooves of speech and action."

"Of course much of this treatment is only natural and fitting, but the American actor likes to vary time-honored traditions. What the carter chooses to call 'mannerisms' in Irving is to a large extent due to his originalities and to his novelty of unwonted action in violation of some tradition and differing in execution. For instance, I always thought that Booth's Richelieu was a masterly melodramatic presentation of his own creation, while I regarded Irving's representation of the wily cardinal as giving us the Richelieu of history as described by contemporaries, and according to the picture in the National London Gallery. Mansfield's Richard the Third and Harkins' Lord Stanley struck me in London as being correct historical presentations; but these did not find favor with English audiences because neither Kean, Macready, Anderson nor Barry Sullivan gave such representations."

"Perhaps the American actor sometimes errs in striking into too novel interpretations. The English actor hesitates to invent novel treatment, and is apt to consult rather the probable taste of Americans than his own conception of artistic correctness."

"I think the English actor pays more attention to personation than the average American actor, who is too apt to rely on change of appearance and of make-up than on intonation, gesture, gait, and adaptation of action to character. The English actress or actor shows greater readiness to merge individuality in character parts than the American actress or actor."

"I could illustrate, if I dared encounter the charge of levity, by citing cases where English-American actresses are too unwilling to assume the special style of beauty, taste and dress, etc., to the exigencies of personation with the English actress will."

"What have you to say about the vexed question of nationality of accent?"

"The matter is very simple. Climate impresses accent. I heard a great deal about American accent in many players from Jonathanland who enlisted on the English stage; but I have always been able in this city to single out the recent of the British visitors. The fact is there are more peculiarities of accent in England, Scotland and Ireland than there are in this country. During my nearly eight years' residence in London I learned by their accent to differentiate the nativity of English performers, and to then say with accuracy, 'you are from Dorset, or Wiltshire or Gloucester or Staffordshire, or Yorkshire'—as the case might be. To the American tourist the accent of the English performer and his mode of pronunciation or intonation are as notable as to the Londoner was the accent of 'Our Mary' as a Maid of the West, or of Ellen Russell as a Backeye girl, or of Miss Calhoun as of Southern nativity. But the sublime egotism of the average Englishman refuses to set the beam of his own account against the more noticeable in a Drew, a Khan, a Lewis, a Fechter, or a Modjeska."

"Is it not the play and the actor's genius that catches the conscience of a kingpin audience, and not a nasal intonation or insular drawl? Miss Rehan's peculiar mode of speech and Miss Ellen Terry's occasional pronunciation are equally marked when they exchange countries. It is an old legal saw 'when you have a weak case abuse the adversary.' So when an English auditor cannot say much against an American actor or actress he is apt to criticize accent."

"Is the success of Mr. and Mrs. Kendal over here likely to have for result the wholesale emigration of English actors?"

"No. Not any more than the visit of Irving or Wyndham has given such result. Mr. and Mrs. Kendal are as supreme in their special dramatic path as were the first named. There are not many Kendals, Irvings and Wyndhams in England. Miss Mary Eastlake is coming this side in the autumn, but not in any respect because of the success or example of the Kendals; for, on her return from New York two years ago, she told me of her intention. The advent of Mr. and Mrs. Dacre was not due to their own wish or of their own creation, or to any example, as I happen to know, because he consulted me about his American visit, and I happen to have become aware that he was sought after by Mrs. Leslie Carter, and not for any reason of his being notorious for prodigality, but quite the reverse. But, as I am likely to assist in trying his well known actor at law when it comes on for hearing, I shall not say more on that subject now."

"Are English managers complaining of bad business of recent years?"

"By no means. Even provincial managers are satisfied with the business of their recent seasons. During last winter big business was done by Edouin with *Our Flat*, by Irving, of course, at the Gaiety; at the St. James, under Alexander, even at the Comedy—thanks to the implied pruriency of Jane, that there wooed and won alike bald-heads and callow dudes; at the Savoy, with *The Gondoliers*, and at the Lyric, with *La Cigale*. If Wilson Barrett lost at his new Olympic it was entirely owing to the peculiar methods and handicapping of his main proprietor; and if Harry Lee lost it was because he had an unlucky theatre, had an unpopular business manager, took up Monte Cristo spectacularly on a narrow stage, and pre-empted *Henrietta* with a scratch company. It is mainly the provincial visitor who contributes best to the London box-offices."

"In what way do you think American audiences differ from English?"

"Firstly, I think the average American auditor buys his seat anxious to be, and ready to be, pleased with what he intends to see; and mainly because not to be pleased would be a reflection on his own judgment of selection. If he is forced to dislike play and players he 'shows' his disappointment. The average British auditor goes ready to growl and intending only to be pleased with play and players by dint of moral pressure. He vents his disappointment, if not in a hiss, in growling to his neighbor. Where the American auditor will depart dissatisfied between acts the British auditor who came to 'pray' will remain to 'scold'—if I may alliterate a line of a well-known poet. The American auditor applauds as the play moves. The English auditor is apt to wait until it is 'all over.'"

"The American auditor seems restive at certain speech making. In London the auditor has lately developed an expectation of, and delight in, a managerial speech. The American audience vivaciously criticizes the performance as it is going home. The Eng-

lish auditor reserves his prodigality of criticism until breakfast time."

"What do you think of London dramatic criticism and the critics?"

"This criticism in London is more tainted with individual prejudice or sympathy than is New York criticism. But there are excellent exceptions where criticism is founded upon general rules, system and canons of art such as I think in this city are adopted by trained dramatic critics like Winter, Nym Crinkle, and Fiske—not to offend your modesty by adding—and the contributors to *The Mirror*. Dramatic criticism here, I think, tinged with the haste incident upon getting in early copy for the press, and it is therefore more in the nature of 'notice' than of critique."

The school of Hazlitt, Henry Morley and Oxford seems to be followed in London by the present critics there. It is a school that teaches crisp outlining of plot, a sequence of incidents and opinion coupled with reasons, and not with the merely *sic jabs* instigation. This school has for pupils—or, perhaps, I should say for professors—Clement Scott, of the *Daily Telegraph*, whom I have nicknamed the William Winter of London, and May Thomas, of the *News*; Watson, of the *Standard*; Copleston, of the *Evening News*; Post, of the *Times*; Archer, of the *World*; Vories, of the *Truth*, and William Wilde—with whom Oscar claims brotherhood—who writes for different papers. "First nights" are generally set in London for a Saturday evening, and there being no issue of papers on the following morning these critics have fully thirty-six hours in which to leisurely incubate their critiques, and these are usually exhaustive and worthy of dramatic scrap books."

"Butler, of the *Referee*, is an excellent dramatic critic, and has, under the signature of Gawan, been familiarized to *Mirror* readers. When T. P. O'Connor had the *Star* its dramatic critiques—although hapenny ones—were well regarded. I fear that with some excellent exceptions New York papers are apt to report theatrical events as they would a fire or a marriage. But for a London paper only a dramatic expert is allowed to write theatrical criticisms, and he is usually a fixture for life. English newspapers have a sort of civil service plan of their own, and never play battles in the publication office with reporters as shuttlecocks."

"What do they think in London of certain recent adverse criticisms in New York on English plays?"

"Unfortunately I labor under the disadvantage of not having read such, but I have heard something by hearsay about the matter. Doubtless the adverse criticism was due to venue in the presentation of the play. For instance, Florence's *Nighty Dollar* and Raymond's *Col. Sellers* and Howard's *Henrietta*, that at least limited failed in London, had this adverse result because the venue of London was not as suitable for success as that of New York. Much as our Flit and other great London successes were not well regarded here. That play needed a Cockney palate for tasting well. So I think did *The Magistrate*. Even the *Pair of Spectacles* needed to be fitted on English noses. Much of the *Middleman*—a marvelous hit in London—had a fine, peculiar local flavor. If the *Dancing Girl* even comes here I fear that it will be for similar reasons adversely received. It is not to be disguised that I met with coldness among London managers and playfolk toward American plays and actors, and I think the prejudice is growing. There are many 'Aldriches' in London anxious for boycotting."

"To sum up your interrogations I fancy that there is a more uniform company excellence in London than in American theatres. The principal reason for this difference is that the English actor has not that restiveness and feverish ambition to rise from an asteroid to the dignity of a fixed star or planet in the dramatic firmament that clings to the average American thespian, and, therefore, the English actor is more patient and constant in his schooling. There is a capital comedy by Douglas Jerrold named *Time Works Wonders*. This title makes the motto—consonant with the slow, plodding but sure methods of the English in every pursuit—of every aspirant in Great Britain to dramatic excellence. I think the English actor fears the frown of his critic more than American actors do. The average English actor does not catch the fever of an American debut. As for the English manager, he does not take such risks as the American manager does. Not are there in England so many touring speculators as exist here."

ALI BAHA.

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## GOSSIP OF THE TOWN.

JAMES V. COOKE has been engaged as business manager for Madame Modjeska's coming tour. Mr. Cooke was with the McCaull company last season, and was formerly with Mlle. Réba.

HERBERT CHARTERS has secured a verdict for \$5,000 for false imprisonment against C. L. Barnbaum. The suit was brought in a Richmond court.

HUBERT WILKE dislocated his left arm one day last week while playing with his children at his home in Yonkers. He was out of the cast of the *Tar and the Tartar* on Wednesday night.

DORR'S Opera House at Quincy, Ill., will be remodeled this summer. The pitch of the orchestra and gallery will be improved, the exits made safer and the stage enlarged.

FRANCIS REED, of Stuart Robson's company, has invested in some property at New Rochelle.

FREDERICK GURSE, of Marie Wainwright's company, is summing at his father's home at Centre Sandwich, near the White Mountains.

WILLIAM GILBERT was in town last week after a sojourn in South Carolina. He has gone to his home at Hartford for the summer.

SEDER BROWN sends a letter denying a report that he has charged commissions to the members of the Marie Hubert Frohman company.

SOL SMITH RUSSELL has engaged Anna Belmont, who was with *Hands Across the Sea* company, as sourette.

OLIVE MUSIN sailed for Europe on *La Bretagne* last Saturday. Early in August he will see Mlle. Juliette Folville, a pianist, composer and violinist. They will open at the Brooklyn Academy on Oct. 10. After a tour of this country they will go to Australia in May.

Mrs. JENNIE KIMBALL and her daughter Corinne are visiting Boston. Before returning to their home in Philadelphia they will spend a few days at Newport and at Cape May.

DORÉ DAVIDSON and Ramie Austen have closed a contract to appear next season in Walter Sandford's *My Jack* company. Their starring arrangements will be postponed until 1892-93.

TONY WILLIAMS has been engaged for Frank Daniels' company the coming season to play character, comedy and dialect parts.

A DISPATCH received from Buffalo states that in spite of a strong counter attraction, Cleveland's Consolidated Minstrels drew packed houses on Friday and Saturday nights. Our correspondent adds that the performance was excellent.

ANDREW AWAKE will have a scenic novelty in the form of a telescopic set, invented by Henry E. Hoyt.

NATHANIEL CHURCHILL, who played Madame Laurent in *Only a Farmer's Daughter* last season, is staying at her cottage at Sea Isle City. Last season was Miss Churchill's first in the profession, but she managed to make a hit from the start.

CORINNE has been booked for forty-nine weeks the coming season. The tour will open at Portland, Me., and extend as far West as the other Portland, in Oregon. Corinne's Western trip last season was so successful that return dates were demanded by the managers.

WILLARD and William Newell are in the city. These actors are twins, and are the cause of considerable amusement on account of their remarkable resemblance. William, we understand, is the elder of the two, and he asserts that it is his constant endeavor to keep his younger brother up to his own standard. Willard retorts that William, in his old age, will be only too glad to have his young brother at hand to support him.

RANKIN DUVALL has been especially engaged by Minna K. Gale for the part of Ascanio in *The Duchess of Padua*.

THEATRE MANAGERS receive curious letters sometimes. R. E. Stevens, of Harris' Theatre, Louisville, got one a few days ago from Surrounded Hill, Ark., which said: "I have two Puppies 8 weeks old, born without any front legs. please let me know by return mail if you can use them and what you will pay for same."

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## FOREIGN.

Les Petites Godins has been revived at the Cluny Paris.

Pointed songs on the subject of baccarat are now popular in the English music halls.

The opera singers in London are complaining that the *claque* is losing energy. They claim that they are not getting their money's worth.

Julia Neilson, Gilbert's protégé, is going to marry Fred. Terry, the young English actor who has been playing opposite parts with her.

Mr. and Mrs. Kendal's profits last season are put at the modest figure of £10,000 by the London papers. The American computer divides that sum by 3.

The Queen of England's head piper, Ross, is no more, and the State dinners are consequently looked forward to with considerable pleasure by official guests.

A melodrama by F. Monillot and H. Morrell, called *The Dark Continent*, was produced recently at Borsley, England. Hypnotism plays a prominent part in the lurid story.

Marie Tempest was to have played the title-role in *Miss Helyett* at the Criterion, but her engagement at the Casino prevented, and caused the substitution of Mlle. Nesville in the cast. Mlle. Nesville played the role in Brussels.

The royalties on a comic song that is popular in London music halls became the subject of a lawsuit recently, when it was discovered that the owner of this ditty made more money by it than is cleared by the composer of a successful oratorio.

The English Actors' Association is moving along in the right direction. Under the presidency of Henry Irving it is rapidly increasing in members and in importance. At the last meeting it was reported that the membership numbered five hundred. The questions of "bogus" management, unhealthy dressing-rooms and the settling of differences by arbitration without resort to law are taking the attention of the executive council. A general meeting of the Association will probably be held the last of this month.

An exchange remarks: "Serious drama seems to be in a very poor plight, and lengthy pieces of all sorts are completely out of fashion. Caterers fight shy of giving commissions to new authors, and those of our playhouses that are dedicated to the serious staple are either closed or are relying on old pieces. *The Princess* is closed, so is the *Olympic*. *Formosa* has lately done service at Drury Lane, while the hackneyed *Streets of London* has formed the bait at the Adelphi. Such a state of things can scarcely be said to be encouraging to those ardent spirits who are hoping to win their spurs as playwrights."

Kate Vaughan has sprained her ankle and is in temporary retirement in London.

Janet A. Burch, after a successful Australian tour, is now bound home to England.

"He has met with many severe losses that have quite crippled him." That is the excuse given in London for a projected benefit to a stage-manager.

According to the *Entrée* several English managers think of introducing music hall performers in the bill of the play. This may mean that variety farce is to get a footing on the English stage.

Henry Irving and Mr. and Mrs. Charles Wyndham were guests at the silver wedding anniversary of the Duke and Duchess of Teck. Mr. Irving's present was a silver cup, inscribed with coins of every reign from the time of William the Conqueror down to Victoria, while the Wyndhams gave a silver harp.

Ici on parle Français was given experimentally in pantomimic form recently by J. L. Toole at his theatre. An utter lack of facility in the pantomimic art was the most noticeable feature of the performance. The English actors are apparently as far behind their French brethren in this particular as are our own.

The London Gaiety troupe, headed by Kate Santley, has been giving *Faust Up to Date* in Berlin. One of the critics said of the performance that its humor might suit people that eat roast beef and plum-pudding, but it was unintelligible to Germans. Concerning the music the same writer asserted that courtesy imposed silence.

At Rieff, a Russian town, all the musicians and singers are Jews, consequently when the Czar's recent order of expulsion arrived the theatres and music-halls had to be closed. At the Opera House the only one concerned who was a Christian was the leader of orchestra. As he was unable to give a performance of *Robert le Diable* all alone that establishment also shut its doors.

Valabregue's *Les Aventures de M. Martin*, a folie-vaudeville, produced at the Paris Gaité, is a fizzle. Martin is a retired tradesman, whose brother has undertaken an expedition to Africa, and has been made king of a savage district. He invites Martin to follow in his footsteps, but the lover of Martin's pretty daughter Julie by no means approves of the proposed expedition. Through his machinations, Martin is persuaded to believe that he is making a triumphant progress through Central Africa under the protection of the British Government, and, accompanied by a troop of Highlanders, while he is really only careering through the forest of St. Germain, and is finally with his wife and daughter made a show of in savage attire at the Jardin d'Acclimatation. In one scene a museum freak—a two-headed woman—was introduced, and created some astonishment.

Nobody is anxious to occupy the thorny seat of director of La Scala at Milan. At present the famous opera house is minus an impresario.

The *Prodigal Son* will be succeeded in September at the Prince of Wales', London, by another wordless play by English collaborators, Raleigh and Glover.

Shylock and Co. was tried at a London Criterion matinee the other day, and created a fairly favorable impression. The work seems to have the making of an effective play, but it has been clumsily adapted by Albert Chevalier and George Conninge, from the French of Bataille and Feugère. The main idea is that two money-lenders advance a large sum to a young fellow, who afterward dirts with their wives. The usurers dare not do bodily injury to the trifler with their domestic happiness, because they are fearful of risking the loss of the money which he represents. This situation is genuinely comic.

The *Whitcomb Review* deplores the inability of the rank and file of the profession to speak the lines of the poetic drama. "We cannot forever live on modern farce," it says. "The pendulum will inevitably swing in the opposite direction, and romance will once again assert its sway. But where will be the actors and actresses capable of interpreting the plays which we still crave for as a contrast to the dramatic creations which find favor to day? At present, it is true, there is little need for such interpreters, since playwrights and managers are alike unanimous in agreeing that there is no call for creations of this stamp."

George Moore continues to air his unfattering opinions of the modern actor. In the last number of the *National Observer* he has an article on "The Intelligence of Actors," in which he delivers himself as follows: "The actor lays his hand on literature, on sculpture, on painting, and in all, his failure is conspicuous. I am not propounding a theory—I am stating a fact, that the actor's failure in literature is more complete than any one else's. Here is a fact a curious fact, refute it who may, explain it who can. I offer two explanations both, I admit, seem impossible, and yet—well, of two impossibilities choose the lesser! Either no man of any real intelligence ever became an actor, or acting exercises a strangely subtle, a deleterious, influence on the brain, and changes intelligent men into creatures possessed of no idea beyond their own bodies, together with a morbid appetite for paragraphs in the newspapers and the wonderment of fools." This is arrant nonsense. It would be just as sound to condemn Mr. Moore as a writer because he cannot act like Irving, model like Story or paint like Constant. It is not discreditable to the actor that he does not excel in every other department of intellectual achievement beside his own.

Dr. Todhunter's *The Poison Flower* and A Sicilian lily were butchered by the amateurs to whom they were intrusted at a recent trial performance.

The price of an orchestra stall at the "command" performance which the Emperor William and his royal entertainers will attend on Wednesday night of this week is seven guineas. Thirty dollars extra for a peep at the young man and his friends is rather steep. All the same there are plenty of toadies in London, and the opera house will be packed.

The dramatic critic of the *Norwich Evening Post* makes this naive remark about Wilson Barrett's rapid enunciation in *Hamlet*: "A little reserve in this connection would not detract sensibly from the effect, and it would certainly be a boon to those who have neglected to familiarize themselves with the text. Possibly the actor chooses to assume that his audiences are acquainted line by line with a production which is one of the corner stones of English literature. Complimentary as the supposition may be, it is certainly fraught with inconvenience."

A three-act comedy by Albin Valabregue called *La Femme*, was produced recently at the Paris Vandeville with decided success. The plot is briefly described as follows: Two married couples, M. and Madame Tivollier and M. and Madame de Blauvac, have hired a villa at Biarritz for the season, which they occupy in common. De Blauvac is a libertine who neglects his charming and devoted little wife, and consorts with women of the lightest reputation; whereas Tivollier, who is rich and has a scientific bent of mind, is the steadiest of husbands, adding to his other virtues that of unbounded faith in his wife. There is a great contrast also in the wives, Marie de Blauvac being an outspoken woman who talks unrestrictedly on all topics, even in the presence of men, whom, however, she manages at all times to make respect her, whilst the seeming straight-lacedness of Madame Tivollier is only a cloak under which this lady hides her innate frivolity of conduct. De Blauvac makes love to Madame Tivollier, and the flirtation that has sprung up between them is, we learn, likely to lead to disastrous results, for M. Tivollier comes upon the scene with a letter from his wife in his hand, in which she avows her passion for another, and her intention to elope. Simultaneously Madame Blauvac receives a note from her husband, who pretexts a journey of some days' duration. But the sharp-witted wife, with the aid of a valet, discovers the whereabouts of her peccant spouse, and she surprises the couple in an apartment they had hired for the purpose of seeing each other. Commencing by reproaches, the well-nigh perfect Marie ends by forgiving her husband and her friend. The piece is said to be suitable for adaptation to the English stage.

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personally demonstrated Miss Lawrence to be an actress of unusual versatility. Her work this season has been far above the average and has been highly appreciated by the patrons of this theatre. The Lyell Ann Rogers of Mrs. Kate Meek is deserving of special mention and added greatly to the almost perfect performance. D. R. McClelland.

ing of speech, manner and added greatly to the almost perfect performance. R. F. McClannin as Albert Saxons favored us with one of the most finished and masterly bits of acting we have had for some time. It was the universal opinion of the audience that Mr. McClannin would make a "great" Danish Duke, and it is the wish of many that the Madison Square theater success be given some

time during the Summer. T. D. Frawley made a handsome and smart drive home last night. He drove his new Buick car. Mattie Lee Henshaw has been well. Beatrice C. Hendricks has been feeling much better. She is now at home. The new settlements were superb and it was very creditable upon Samuel Henderson's religious and social activities. R. M. Stevens left for Saratoga Springs.

R. M. Stevens

PAVILION. Park News says that thirty-five people open the Summer season here at the Massey. The pavilion will be lighted by electricity and will seat two thousand people. Perhaps the summer will be given every night during the Summer. Matinee shows are given at the Pavilion.

CUES. Manager W. C. Benson of Indianapolis is in the city. Clarence Drury, comedian of the Pyral Opera Co., is here renewing old acquaintanceship. Freddie, in The Rocky Mountain Trail, will open next Saturday night. The attendance at the Home has been unusually large since the opening. Undoubtedly prove a very remunerative one.—W. J. Benedict, of Reids and Benedict, managers of the Ohio circuit, who is now in New York, is expected

[illegible]

**PORTLAND** - MARQUAM GRAND OPERA HOUSE  
Daniel Frohman's Lyceum Theatre co., was greeted

by large and appreciative audiences every night and matinee during week of June 1-5. It can be safely said that the co. exceeded all expectation on the part of Portland theatregoers, and that such sterling dramatic performances have not been witnessed here. The repertoire included *The Wife*, *The Charivari Ball*, *The Idler* and *Sweet Lavender*. Undoubtedly, Manager Frankman's

ness with him, on this trip will warrant him again favoring Portland. It is hoped so, at events, as much as we can always be assured of a good week here. **CORRAN'S NEW THEATRE:** On a Farmer's Daughter to good business; week of a **FRENCH'S NEW PARK THEATRE:** The Little Giant Mine, a sensational drama, to good business.

4-20. **ARRIVALS:** Usual good business continues. **DEPARTS:** Manager R. E. French, after 10 years, took a five year lease of the home - W. J. Whitecar, now with Corbary's stock co. here, will star next season in *The Verdict*. The piece will be under the personal management of E. V. Varney Jr. - Esther Lyons, the leading lady at the Park, has accepted an engagement with the

Charles Fishman's co-ordinator will appear next season. Mrs. Thomas Whitten, of the Locust Theatre, is about as strong as she is. She appeared Portland about fifteen years ago as a member of the company of the old New Market Theatre. Manager Friedlander, of the Marquon, had a very fine drawing-room scene made expressly for

**PENNSYLVANIA.**  
**WAYNESBURG.**—ALUMNI HALL: Amphibious

**OIL CITY. — OPERA HOUSE.** Lamson Concert co. with Inez McCusker to play to a fair house June 1.

Club, which is made up of a number of very talented amateurs, gave a benefit performance June 2 of Desires for the Washington Light Artillery, in spite of the excessive warm weather the Vesper was crowded. Charles May, formerly manager of the old Park Theatre, has secured control of the Grand Opera House, and succeeds Fred. Bour-

The engagement. He will continue it as a varied picture and will keep open house all Summer. Manager W. A. Shattuck, of the Verdine in New Orleans, says that he is rapidly filling all his first season with a splendid line of attractions. We are all glad to note that our friend, Jim Conedine, has associated himself with Joseph Hayoth as business agent. Dan is a "hustler."

and as clear as they make 'em, but that is accounted for in that he is a Nashville boy—**Kit Cheatham** arrived yesterday on a visit of several weeks to home and friends. We are all overjoyed at seeing her back once more among us. She prettier and younger looking than ever and being besetted with invitations and attention

This is Miss Kitty's first visit home now, even though she will remain in Italy for a while longer, for Europe, the last of July. Nashville is the former home of Bessie Syme, one of the very bright lights of Mr. Daniel Fitchman's forces, and her friends are all poised to hear that she is to prominently cast the coming season at the Lyceum in New York. As she possesses beauty, talent

**TEAS.**  
DALLAS—OAK CLIFF SUMMER THEATRE: The English theatre co. are beginning more and more popular every week. Estimates being treated

larger and more than. America or Girls Gird Miss Seely and Miss Gerard in the title track. I been working hard and meeting with great success. Clara Lavine, the soprano, she has been missed for a week, owing to a spell of nervous prostration, and we are glad to see her in the place next week. — Ferris Hartman, who is man-

**SHERMAN.** SHERMAN'S OPERA HOUSE. The best intimated to Meigs. Keller and Carr, manager of the Opera House, was a deserved success. The home looked hard to furnish good entertainment.

**VIRGINIA.**  
LYNCHBURG.—OPERA HOUSE: Fifth Star Comedy co., week of June 17. Regular prices.

**WASH. UNION.**  
TACOMA. Theatre. The presentation of *The Wife, the Clerk and the Bill* by Daniel Frohman, Tacoma Theatre Co., was greeted with the usual work of interest. Among the critics of the company, a sensation which, though a comedy, would not be a surprise to the audience, was the fact that the



the Atlantic Coast of Germany Theatre. Black  
Dramatic Company.

### WISCONSIN.

**RACINE.**—THEATRE: The German Theatre. The  
company, under the management of the  
manager, has a very good audience.

**STEVENS.**—THEATRE: The New  
Theatre. The company, under the management of the  
manager, has a very good audience.

**MARSHFIELD.**—THEATRE: The German Theatre. The  
company, under the management of the  
manager, has a very good audience.

**LA CROSSE.**—THEATRE: Baldwin Melville. The  
company, under the management of the  
manager, has a very good audience.

**WEST SUPERIOR.**—THEATRE: The German Theatre. The  
company, under the management of the  
manager, has a very good audience.

### WYOMING.

**CHEYENNE.**—THEATRE: The German Theatre. The  
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manager, has a very good audience.

### CANADA.

**WINNIPEG.**—THEATRE: The German Theatre. The  
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manager, has a very good audience.

**MALIBAX.**—THEATRE: The German Theatre. The  
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**MONTREAL.**—THEATRE: The German Theatre. The  
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**QUEBEC.**—THEATRE: The German Theatre. The  
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**OTTAWA.**—THEATRE: The German Theatre. The  
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**ST. LOUIS.**—THEATRE: The German Theatre. The  
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**ST. PAUL.**—THEATRE: The German Theatre. The  
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### OPERA AND CONCERT.

**ANDERSON OPERA.**—Theatrical, Ill., July 6—Indefinite.  
**AMERICAN OPERA.**—Theatrical, Ill., July 6—Indefinite.  
**BENNETT OPERA.**—Theatrical, Ill., July 6—Indefinite.

**CASINO OPERA.**—Theatrical, Ill., July 6—Indefinite.  
**CARLETON OPERA.**—Theatrical, Ill., July 6—Indefinite.  
**CANAL OPERA.**—Theatrical, Ill., July 6—Indefinite.

**DESIGN OPERA.**—Theatrical, Ill., July 6—Indefinite.  
**DE WOLF OPERA.**—Theatrical, Ill., July 6—Indefinite.  
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doubtedly open to criticism, I suppose. He would give a pupil a part to study, the pupil would prepare it, and then Regnier would teach it to him almost line by line, the pupil would feel object that he did not "feel the part," and that he would render it in a different manner if he played it.

"You are not here to teach, but to learn," would retort Regnier. "Conquer your nature, and do as I say. Independence of thought is very good for an actor, but is intolerable in a novice. Go home and study."

The consequence of this stern repression from the master and slavish submission on the part of the pupil, was obvious. The talented ones learned suppleness and were rendered remarkable by their training after they had shaken off the shadow of their teacher, the mediocre pupils became hopelessly wooden and almost instantly vanished from the scene.

If a pupil was given to redundant gesture Regnier would tie his hands behind his back and force him to rehearse impassioned trades until the mechanical impulsion to gesture was conquered, then he would leave the pupil free, but order him still to suppress all gesture, then finally he would indicate the few gestures he required. He would say:

"I have seen Rachel stand absolutely without gesture, clutching her tunic over her breast and swaying the public to frenzy by the might of the passion that impelled her to utter the curse in Les Horaces, a passion that seemed fairly to convulse the slender white form."

Redundancy of gesture is the resource of the impotent. Be graceful but do not wriggle, be forcible but do not wave your arms. Samson would often say that one of Rachel's greatest charms was her ability to stand silent and motionless and yet to concentrate all eyes upon herself by the wonderful play of her expressive features. We cannot all learn to be great, but at least we can all learn to stand still.

A curious illustration of the saying that no one is a prophet in one's own country, is found in the fact that a name most widely known in America is kept hidden in comparative obscurity in France. I mean the name of Desarte.

Mouret-Sully, when questioned about him, denied all knowledge of his existence. Dupont-Vernon, of the Théâtre Français, himself one of the best known professors of elocution in Paris, after some cogitation, opined that he must be an old gentleman who had had a class at the Conservatoire when he himself was a student. He vaguely recalled the name, but he had never gone to this class as attendance upon his course was optional with the pupils and naturally they stayed away. When told that he had the reputation of having been the teacher of Rachel, both actors protested vehemently and stated that by Rachel's own showing, her teacher and master was Samson, with whom she studied each new part she played until almost the end of her career.

It is not a fact that is generally known, I believe, that by application to their Embassy any foreigner can obtain permission to attend the classes of the Conservatoire as a spectator. This privilege is highly esteemed by French people, but whether the average stranger profits by seeing scenes from the French classics stumbled through by novices in a language he himself understands imperfectly, is very doubtful. The average stranger, however, usually tries the experiment, and, as a rule, does not persevere in it.

In spite of certain traditions existent in England and America, no Anglo-Saxon has been received into the Conservatoire to follow the elocution classes as a pupil.

When we recollect that even native-born French people are turned from the doors of the great dramatic school until they can rid themselves of provincial intonations, it is not surprising that the faintest foreign accent should be an insuperable bar to those of other nations.

Russians are the only foreigners who ever succeed in entering, as their marvelous linguistic powers enable them to speak with perfect purity and fluency. Of course I do not mean to include the classes for singing in this remark. Quantities of Americans have passed through this ordeal triumphantly, and several prima donnas have taken prizes.

We go with a jump from the Conservatoire to the other dramatic college, a very modest institution which constitutes the joy of embryo tragedians of the lower classes. Its director, a very charming man and a very tolerable actor, is M. Talbot, of the Théâtre Français, who for ten years played character parts and was a *soubrette* at that theatre.

Now, by the rules of the great playhouse, every *soubrette* has a term of ten years' service, at the expiration of which time his application for ten years' extension is considered by the committee, but unhappily for Talbot his application was rejected and he left the theatre in consequence.

Being poor and finding no engagements available, he opened an elocution class on the following basis: he engaged a hall on the

Boulevards and every Sunday gives a lecture or a reading. The admission fee is twenty cents for the back rows, forty for the front. At the end of the reading any one in the audience who desires to have his or her talents tested, comes forward and either gives a recitation or acts a scene to the intense joy and edification of the spectators.

Shall I ever forget a stout and matronly person who, to judge from her dress and general aspect, was a (very) plain cook in the character of the fair and hapless Mary Stuart, and falling upon her knees with such emphasis that the platform shook, and the queenly Elizabeth, personated by a very shy little girl of fifteen, nearly toppled on her royal nose from sheer fright!

However, the greatest enjoyment ever reigning within those classic walls was evoked by two doubtless well meaning persons, who essayed the last scene of Victor Hugo's *Hernani*. The lady was about forty, well preserved, but stout, the gentleman about twenty, and very spindly and sickly of aspect. First there was a great fuss because the properties were lacking. Finally, the vial of poison was very graphically represented by a spool of cotton which the woman fished from her pocket—and the scene proceeded solemnly.

The audience was quite absorbed and only feebly amused till the end drew near. *Hernani* decorously expired, and *Dona Sol* is supposed to sink from her chair to her knees at his side.

Now, a manœuvre which is very easy in stage dress is sometimes difficult to accomplish in every day garb, so the lovelorn lady sank to her knees with an accompaniment of sinister sounds, and not only did every tie-back evidently and audibly part, but the hooks which held in her waistband parted and an oasis of white petticoat appeared between the bodice and the skirt. In blissful ignorance of this mishap, the misguided lady pursued her mournful way and finally expired.

Now, by the stage direction, *Dona Sol* turns her dead lover's face towards her, makes a feeble attempt to kiss him and dies. As Sarah did it this business was sublime; this lady, however, was original in her rendition. She rose from her sitting posture to her knees (which made her skirt still lower), clasped her hands above her head, uttered a faint sigh and collapsed upon her lover's heart. Unhappily, she was heavy, the height of the fall was unexpected, and the stage effect was marred by the wretched corpse, half suffocated by the sudden shock, who uttered a loud snort—caused by the breath being driven out of his body—and kicked both feet straight into the air.

Not at all disconcerted by the ribald glee of the audience, the defunct lady resurrected, cast a glance of majestic scorn at her companion who was sitting on the floor gasping for breath, stepped out of her skirt which she flung over her arm and retired with all the dignity compatible with an abbreviated petticoat, scarlet stocking and very extensive rubber shoes.

### SUMMER EXCURSION TICKETS.

To all Northern and Eastern seaside, lake-side, and mountain resorts, as well as to Deer Park and Oakland, The Virginia Springs, Niagara Falls, Luray Caverns, Gettysburg, and to all points, in fact, where people gather in search of health and pleasure, are now on sale at all Baltimore and Ohio Railroad ticket offices at greatly reduced rates. These tickets will be sold from June 1 to September 30, and are valid for return passage until October 31. Before selecting your route or resort consult B. & O. Summer excursion book in which shortest routes and lowest rates via "Picturesque B. & O." to all resorts are given from points on that road East of the Ohio river profusely and artistically illustrated. This book can be procured free of charge upon personal application to ticket Agents, B. & O. R.R. Co., or you can have it mailed to you by sending name and address with 7 cents in stamps, to Chas. O. Scull, Gen'l Passenger Agent, Baltimore, Md.

Says the *St. James' Gazette*, of London: "Of serious work, the New York public has shown itself of recent times peculiarly intolerant, and plays which have received the stamp of public approval here have failed altogether to secure the favor of playgoers on the other side of the Atlantic. But now the current seems to be setting, although slowly, in another and more satisfactory direction. The movement may possibly also receive assistance from an unexpected quarter; for, says THE DRAMATIC MIRROR, 'it is whispered that Mr. Henry Irving's visit to these shores this summer is not merely for pleasure but with a view to canvassing the desirability of another American tour. Let it be hoped devoutly that rumor is correct in this instance. Mr. Irving's engagements always exercise a salutary effect upon public taste in this country.' No higher compliment could, in truth, be paid to the enormous influence which Mr. Irving, by his energy, skill and ability, has gained wherever English plays are performed."



The Mirror for the week in Managers' Directory is \$3 per copy for the first month.

## MANAGERS' DIRECTORY.

### THEATRES.

#### BOWLING GREEN, MO.

##### WALSH OPERA HOUSE

HOLLAND and W. ALSTER, Managers.

This house has just been erected and is one of the finest in the State and has all the modern improvements. Bowling Green has a population of 3,500, and is on the main line C. & N. W. and N. E. & K. R. R., and a first-class show town. New booking season 1902-03.

#### CANDLER, S. C.

##### OPERA HOUSE

Population, 3,700. Fully equipped. J. J. GOODPASTER, Manager. New booking first-class attractions only.

#### CEDAR RAPIDS, IA.

##### GREEN'S OPERA HOUSE.

#### MARSHALL TOWN, IA.

##### ODON THEATRE.

#### THE MASCOT THEATRES OF IOWA.

No opposition in either city. Managers of first-class attractions desiring to book either of these houses 1902-03 should make application for open time at once to F. A. SIMMONS, Cedar Rapids, Ia.

#### EAST ST. LOUIS, ILL.

Pop. 25,000

##### ONLY ONE THEATRE, McCASLAND OPERA HOUSE

Brand new. A gem. All modern improvements. Scenery by Simon and Fleming. Seats 1,000. Curtain will rise first time Sept. 1, 1902. Managers with open dates communicate with J. J. McCASLAND, Proprietor and Manager, 822 Olive Street, St. Louis, Mo.

#### FAYETTEVILLE, N. C.

##### OPERA HOUSE.

Under new management.

Seating capacity, 1,000

Population 3,000

Very best Hotel and Railroad facilities.

Address

FEMBERTON and McLEFFIE.

Managers.

#### JERSEY CITY, N. J.

##### NEW OPERA HOUSE.

Open for the season of 1901-02 in September. The New Opera House is the centre of the most prominent business block in the city. The house is entirely new and on the ground floor. Dressing rooms on the stage floor. All modern improvements. Handsome theatre in the State. Capacity about 1,000. All street cars pass the door. First-class attractions only engaged. M. MULLIGAN, Lessee and Manager. For Open Time apply to Frank V. Hawley, Business Manager, Jersey City Opera House, Room 19, Taylor's Exchange, No. 28 West 28th Street, New York City.

#### LUZERNE, PA.

NEAR WILKESBARRE, PA.

##### HOUGHTON OPERA HOUSE

Seating capacity, 1,000, with 12,000 to draw from. Good house and location.

I. R. CAMPBELL, Manager.

Luzerne, Pa.

#### MALSON, WIS.

##### FULLER OPERA HOUSE.

OPEN DATES IN SEASON 1902-03.

EDWARD M. FULLER, Manager.

#### NEW YORK, N. Y.

##### METROPOLITAN OPERA HOUSE

Open dates for the Summer and Fall season for first-class performances. Operatic or Theatrical Concerts, Lectures, etc. Offices of the company, 7th Ave. and 30th Street. Open daily from 10 to 5. EDWARD C. STANTON, Director.

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